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— SAN FRANCISCO CALL BULLETIN

Robert BRERETON

Acclaimed by the Press

BLIND PIANIST, 23, HAS DEBUT RECITAL HERE

Robert Brereton, 23-year-old pianist, who has been sightless since birth, gave his first New York recital at Town Hall last night. Mr. Brereton chose a lengthy and difficult program for his initial appearance, with Prokofieff's Sixth sonata as the major work. Three Choral-Preludes of Bach-Busoni, the D Major Ballade and E-flat Major Rhapsody of Brahms, and shorter works by Chopin, Debussy, Ravel and List completed the program.

Mr. Brereton is obviously an artist with a great deal of native musicality, and his playing last night showed promise of a fine musical career. It was tasteful, vigorous and well controlled, and the sonorities he struck from the instrument were usually clear and balanced.

In the Brahms works Mr. Brereton showed a marked gift for lyricism, while the waltz movement of the Prokofieff Sonata was played with refinement and subtlety of rhythmic phrasing.
—New York Times

He is highly talented. Technique, the ability to mold interesting phrases, the sensitive feel for the fugitive beauty beyond mere notes, these were what he had to give, and he gave of them in profusion.
—New York World-Telegram

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—San Francisco Call Bulletin

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"He is without question one of the finest tenors to be found on any lyric stage." —New York Journal American

"Mr. Conley sang with consistent warmth and brilliancy of tone." —N. Y. Herald Tribune

"An unusual voice and a fine artistic intelligence." —Detroit News

"Eugene Conley, the young tenor with the very exquisite voice whose fine range has no equal today, definitely stopped the performance of 'Boheme' last night, after singing the raconto of Rudolfo magnificently. The audience accorded him the greatest ovation seldom heard anywhere. This magnificent artist roundly triumphed in a great performance." —El Universal (Mexico)

"Conley sang with the voice of extraordinary beauty." —Detroit Free Press

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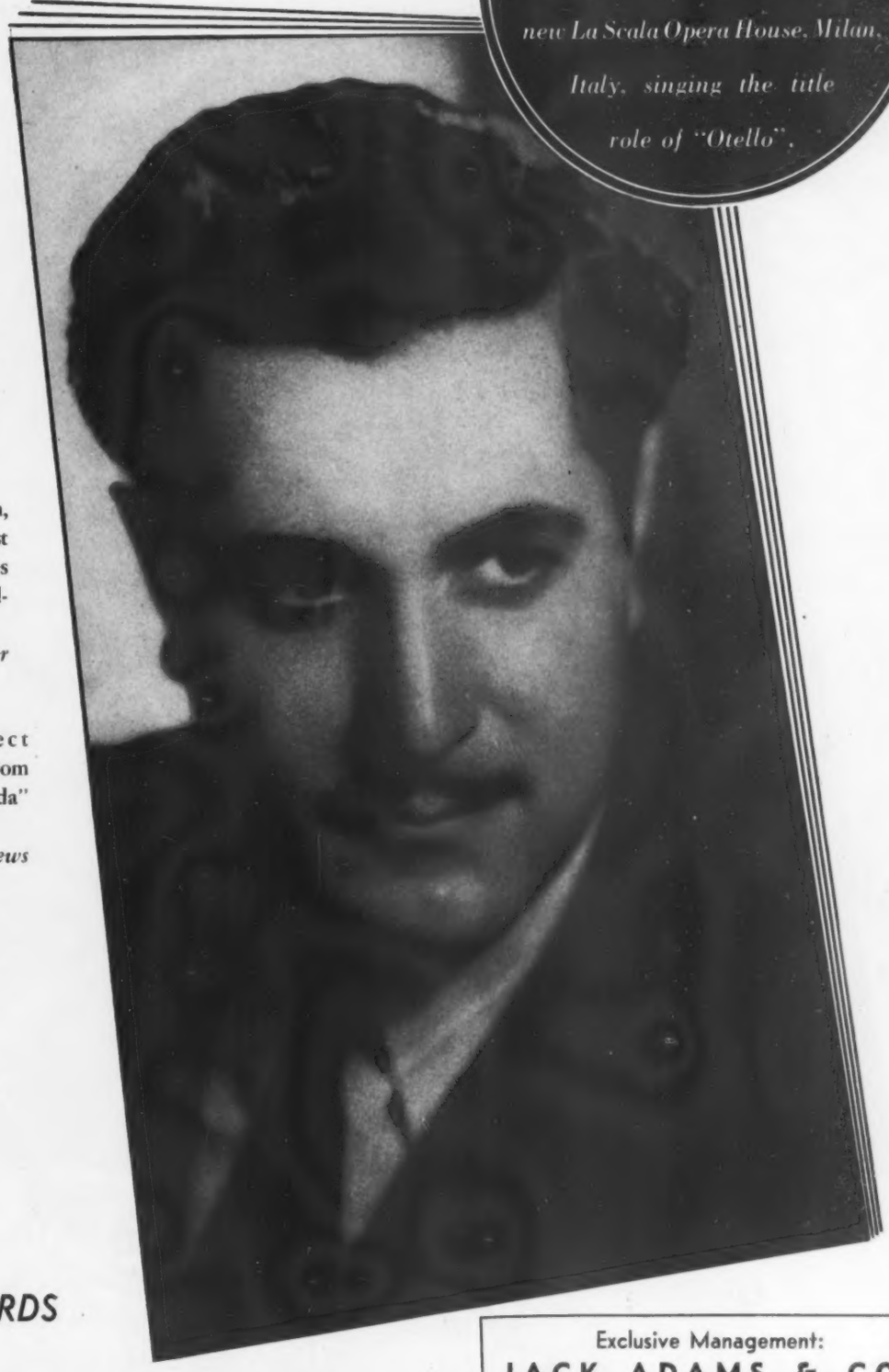

"He sang with considerable brilliancy and dramatic force."
—Olin Downes, N. Y. Times

"He has a beautiful rich tenor voice and his singing was hailed with enthusiasm by the audience." *—N. Y. Post*

"He made an excellent impression, both vocally and dramatically last night, displaying true tenor tones and engaging artistry in the handling of his vocal equipment."
—Philadelphia Inquirer

"Ramon Vinay was a perfect Rhadames, achieving plaudits from his first appearance in "Celeste Aida" to the final curtain."
—Philadelphia Daily News

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IN THIS ISSUE

The Musical Parade 12
Fifty Years of Bruckner and Brahms
By Dr. Max Graf 13, 24, 58
Creative Voices from Europe: Kodaly, Rosenthal and Eric Coates Interviewed
By Henry W. Levinger 14, 15, 18
Memories of Lyric Past in "Met" Exhibition
By Mary Craig 15
Metropolitan's Opening Span Brings Debuts 17
Opera for Your Community
By Ruth Kelley Martin 18
Symphony and Opera Organizations of the Americas 21, 22, 34
Conductors Offstage: Some Batonists in Mufti 23
Founding a State Symphony Orchestra 25
Radio, Television: News and Reviews
By William A. Taylor 26, 27
The Dance: Manhattan Recitals; Jooss Plans
By Rosalyn Krokover 28
New York Concerts:
Winter Deluge Sets In 29, 38, 46, 48, 51
Latin America: Events in Brazil and Peru 32
Silhouettes: Imported or Domestic?
By Mary Craig 33
Opera à la Mode: A Pictorial Page 35
London: Walter and Goossens Return
By Hugh Liversidge 36
Chicago: New Opera Group Announces Plans
By Elsa Borowski 39, 40, 41
Hollywood As I See It
By Richard Drake Saunders 43, 44
Bernice Frost Says 54

America's Major Orchestras Increase; But U. S. Works? . . .

Apropos of the symphonic situation in this country, it is indeed very encouraging to note that, according to the seventh annual survey of major orchestras' programs during 1945-6, published by the National Music Council, there has been a substantial gain in the number of these organizations—5 per cent. On the other hand, it is not so heartening to learn that there was not a corresponding rise in the percentage of American scores performed during that period. The survey follows:

"The season 1945-46 showed twenty-four orchestras now in the 'major' class, with annual budgets of $100,000 or over, an increase of four over the preceding season. The new major orchestras are the Buffalo, Dallas, Denver and Oklahoma orchestras.

"The total number of compositions performed, 1,913, showed an increase of 336 over last season. The performance of works by American-born composers, 175, as against 142 for 1944-45, showed the most substantial increase since the season of 1939-40, when these surveys were inaugurated. The percentage of performances of these American works, however, showed only a slight increase over last season, 9.2% as against 9%. American-born composers represented on these concert programs increased from fifty-nine in 1944-45 to sixty-nine in 1945-46." The following tabulations show a "break-down" of the data:

Position of Orchestras in Regard to the Number of Works by American-Born Composers Performed During the Season 1945-1946:

Position	*Orchestra*	*Number of Works*
1	New York	20
2	Boston	14
3	Cincinnati	13
4	St. Louis	12
5	San Antonio	10
6	Denver, Oklahoma, Washington	9
7	Rochester, Indianapolis	8
8	Baltimore, Cleveland, Los Angeles	7
9	Buffalo	6
10	Minneapolis, Philadelphia, San Francisco	5
11	Chicago, Dallas, Detroit, Pittsburgh	4
12	Houston, Kansas City	2
13	New Orleans	1

Percentages of Works by American-Born and Naturalized Composers, plus those of Foreign-Born Composers Living in the U. S.:

Position	*Orchestra*	*Percentages*
1	San Francisco	28.8
2	Oklahoma	28.3
3	New York	26.9
4	Boston	25.7
5	Indianapolis	25.5
6	St. Louis	24.2
7	Cincinnati	21.7
8	Rochester	20.
9	Cleveland	15.6
10	Denver	17.8
11	Washington (National)	17.2
12	San Antonio	15.6
13	Detroit	15.2
14	Pittsburgh	14.1
15	Dallas	13.7
16	Philadelphia, Minneapolis	13.3
17	Los Angeles	12.7
18	Baltimore	12.1
19	Buffalo	12.
20	Chicago	10.6
21	Kansas City	9.1
22	Houston	4.5
23	New Orleans	3.3

ON THE COVER

Dynamic Massimo Freccia, born in Florence, continued his studies in Vienna, toured France as conductor for La Argentina and the Spanish Ballet; conducting at the Lamoureux and Pasdeloup concerts in Paris; the Budapest Concert Orchestra on tour in Italy; the orchestras of La Scala, Milan, the Augusteo, Rome, and the Florence Symphony; also leading broadcasts for the EIAR, Turin. In America, Freccia was introduced with the N. Y. Philharmonic at the Lewisohn Stadium; led the Cleveland, Philadelphia and Montreal orchestras as guest; was for four years conductor of the Havana Philharmonic and has been for the past two seasons musical director of the New Orleans Symphony, since when the orchestra has been enlarged, the endowment doubled and the number of performances with star soloists expanded locally and on tour. (Photo by Editta Sherman.)

Compositions Performed at the Regular Subscription Concerts of the Major Symphony Orchestras of the United States in their Home Cities, Season 1945-46:

(These figures do not include repeated performances of a work by the same orchestra.)

	Composers:			
Orchestra	*Foreign-Born*	*American*	**Naturalized*	*Total*
Baltimore	94	7	6	107
Boston	78	14	13	105
Buffalo	44	6	0	50
Chicago	135	4	12	151
Cincinnati	83	13	10	106
Cleveland	54	7	5	66
Dallas	44	4	3	51
Denver	60	9	4	73
Detroit	67	4	8	79
Houston	42	2	0	44
Indianapolis	38	8	5	51
Kansas City	40	2	2	44
Los Angeles	69	7	3	79
Minneapolis	65	5	5	75
New Orleans	59	1	1	61
New York	95	20	15	130
Oklahoma	38	9	6	53
Philadelphia	98	5	10	113
Pittsburgh	73	4	8	85
Rochester	36	8	1	45
St. Louis	82	9	8	99
San Antonio	81	10	5	96
San Francisco	42	5	12	59
Washington (Nat'l Symphony)	69	12	10	91

* or foreign-born and living in the United States.

Percentages of Works by American-Born Composers Performed During the Season 1945-1946:

Position	*Orchestra*	*Percentages*
1	Rochester	17.8
2	Oklahoma	17.
3	Indianapolis	15.7
4	New York	15.4
5	Boston	13.3
6	St. Louis	13.2
7	Cincinnati, Denver	12.3
8	Buffalo	12.
9	Cleveland	10.6
10	San Antonio	10.4
11	Washington (National)	9.1
12	Los Angeles	8.9
13	San Francisco	8.5
14	Dallas	7.8
15	Minneapolis	6.7
16	Baltimore	6.5
17	Detroit	5.1
18	Pittsburgh	4.7
19	Houston, Kansas City	4.5
20	Philadelphia	4.4
21	Chicago	2.6
22	New Orleans	1.6

Total Number of Compositions Played by all Orchestras, with Percentages of Works by Foreign, American and Naturalized Composers:

(These figures do not include repeated performances of a work by the same orchestra.)

	Foreign-Born	*American-Born*	*Naturalized or Living in U.S.A.*	*Total*
Season 1945-1946	1586 (82.9%)	175 (9.2%)	152 (7.9%)	1913
Season 1944-1945	1292 (81.9%)	142 (9. %)	143 (9.1%)	1577
Season 1943-1944	1148 (80.3%)	147 (10.3%)	135 (9.4%)	1430
Season 1942-1943	978 (79.2%)	141 (11.4%)	116 (9.4%)	1235
Season 1941-1942	1124 (82.9%)	120 (8 8%)	112 (8.3%)	1356
Season 1940-1941	1207 (85.5%)	92 (6.5%)	114 (8. %)	1413
Season 1939-1940	1257 (90.3%)	111 (8. %)	23 (1.7%)	1391

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December 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

PORTRAIT OF LEONARD LIEBLING, late Editor-in-Chief of the Musical Courier, by J. Campbell Phillips; from a photograph by Max Reischmann.

Things are so critical in the heating industry, we understand some divas are raising heaven and earth to turn their ten-carat diamonds back into coal.

• • •

But then, of course, the warmth that some of our Toscas and Carmens generate by their stage vampings would probably carry audiences through in a pinch.

• • •

Some of the works that might be seized upon in the most extreme cases to heat concert halls are:

Hot Time in the Old Town Tonight.
Magic Fire Music.—Wagner.
Radiant Night.—Schoenberg.
Boiling Oil Scene from La Juive.—Halévy.
The Sunshine of Your Smile.
Vers la Flamme.—Scriabin.
Hymn to the Sun.—Rimsky-Korsakoff.
The Cricket on the Hearth.—Goldmark.
Almost Any Steam Transformation Scene at the "Met."

• • •

The ever-present news photographers, who invade even hushed auditoriums at times, to deliver sprightly flashes and detonations just before or during pauses in the Eroica, have recently suffered a slight setback in the courts. On April 12, 1945, when Toscanini was to arrive by train at the Pasadena, Cal., station to conduct a special benefit concert of the Los Angeles Philharmonic, Wilfred Davis, associate manager of the orchestra and Alfred Wallenstein, its regular conductor, went to greet him. They requested Howard O. Bellew, a news photographer, not to make flashbulb "pix," as they feared the effect on Toscanini's eyes. But he persevered as the train came in, and the orchestra manager leaped between Bellew and the conductor. According to our informant, "a tussle followed, resulting in injuries to Bellew's back and lacerations of three fingers." He sued Davis for damages, alleging assault and battery, claiming that the action was "a violation of the freedom of the press." However, the court upheld a previous ruling that Mr. Davis acted in self-defense and that there was no evidence that he attempted to prevent the publication of photographs of Toscanini. On the contrary, the evidence established that arrangements had been made to supply the newspapers with such photographs.

Will that curb the photogs' frenzy? Alas, we fear not. . . .

• • •

A rather bitter jest is related by a recent visitor to the Austrian capital, who being taken to his hotel room by an old-time servitor whom he remembered well, was shown from the window the ruins of the State Opera opposite. "You see," said the man, "since you were last here Wien has had some modern improvements!"

• • •

TONAL TATTLING: Add to new musical organizations now forming the trio composed of Joseph Szigeti, violin; Artur Schnabel, pianist, and Pierre Fournier, French cellist. The group will give three programs of Brahms and Schubert Trios at the Edinburgh Music Festival next summer. Lotte Lehmann will give a Lieder program there, too, with Bruno Walter at the piano. . . .

Recent first "pop" concert of the Columbus Philharmonic Orchestra was led by Izler Solomon, who not only gave the beat to the players but took a leading role on the dance floor when a jazz group provided music for festivities following the program. . . .

Telegram from the Women's Committee, Musicians' Union of New York, Local 802, sent "long cheers and many thanks" to Hans Kindler for his rebuttal (in a letter to the N. Y. Times) of Sir Thomas Beecham's recent remarks in an article in that paper:

"If the ladies are ill-favored, the men do not want to play next to them, and if they are well favored they can't."

• • •

A thoughtful eulogy was that which Olin Downes spoke about Manuel De Falla over Station WQXR on the evening following the death of the Spanish composer. . . . The New Jersey Symphony Orchestra, under Frieder Weissmann, is "going places" especially since the Griffith Music Foundation is sponsoring it. Recent opening concert was broadcast; Fiorenza Quartararo, young "Met" soprano, as soloist who really "wowed 'em" with Un Bel Di. . . .

• • •

Besides the news that Rodzinski will conduct in Brussels, which M. C. scooped in last issue, that busy batonist will also lead orchestras in Paris, Copenhagen, London, Edinburgh and Glasgow during his whirlwind midwinter guesting trip abroad . . . while New York will hear guests previously announced—Szell, Münch and Walter. He leaves early in Dec. and returns on Feb. 20 to take up baton. *Bon voyage* and many ovations. . . .

New Friends of Music, in New York, are sponsoring publication of Robert Schumann's music reviews, in book to be entitled Of Music and Musicians. We think "Hats Off, Gentlemen!" would have been a more fortuitous title —since, according to legend, the composer of Carnaval was periodically bareheaded before a rising genius. . . . Nostalgia of the post-World War I days stirred with the news that James Kendis, co-author of I'm Forever Blowing Bubbles, died recently, aged 63. His song sold three million copies—which, in more recent vocabulary, "ain't hay." . . . After some 4 years' litigation, ASCAP on Nov. 15 won a declarative judgment in a State of Washington court that it had complied with 1937 State law which said they had to file a complete list of their copyrighted works. Quite a chore, that would be, we ween. . . .

Charles Wakefield Cadman was a welcome visitor to town from the West Coast, and while here was widely wined and dined. . . .

Rather startling is news—reported elsewhere in this issue—that Eugene Goossens will head Sydney Symphony and New South Wales Conservatorium this Spring . . . which leaves a conductorship available for the Cincinnati Symphony and May Festival. Applicants, bearing birth certificates, please line up in orderly manner! Row starts from right . . . and extends to Topeka and Santa Fe. . . .

• • •

Now that the N. Y. Telephone Co. has begun installing phone service in moving motor cars, prima donnas who are delayed in reaching the opera house or radio studio can keep in touch with their frantic managers . . . and vice versa!

• • •

Little Josh White, Jr., who has appeared at many benefits and networks shows with his father, Josh White, the ballad singer, was recently invited to be ring-bearer at a wedding. He agreed provided he could sing "One Meat Ball," which his dad did much to make famous!

• • •

Arthur Honegger, the French composer of Swiss origin, who has long been one of the most famous modernists—he startled the world about twenty years ago with his Pacific 231 imitating a locomotive — is contemplating a trip to the Western Hemisphere in 1947.

• • •

The radio gagsters have been paying their compliments to music lately. On the Fred Allen show (Sunday, Nov. 17, WNBC) "Met" opening fashions drew a comment from a young lady who, scouting the minxes and lynxes at the gala, even spotted an "I. J. Fox." . . . But according to our M. C., who was on the scene with an open eye and ear, the fashions mostly ran to darkish gowns with "a downward sweep of ermine." . . . We like the negligent touch. (Printer: *Please*, no "v" before that Fur!)

• • •

The Helsinki Orchestra, according to cable from Antonia Brico, conductor from America who recently visited Finland, "badly needs strings, reeds." Maybe future historians will set this age down as the one in which cats that might have provided gut went to supply—ahem, the sinews of war. . . .

• • •

Public Library notice in the excellent Cincinnati Symphony program booklet, about a certain new book:

"Singin' Yankees by Philip D. Jordan is an account of the Hutchinson family from New Hampshire, adopted by Minnesota, who gladdened the hearts of the nineteenth century by their *signing* of incredibly sentimental ballads." . . . No doubt in intervals when they were not *singing* checks.

• • •

The Sat. Eve. Post ran an article about W. Colston Leigh, New York manager, in its Nov. 23 issue under the alluring title, They Talked Him Into Riches. Something tells us that this magic formula—if such it be—drew as many eager eyes as a rabbit's foot the day the Success Saga reached the stands. . . .

• • •

In honor of the approaching holidays—and the rising prices—we append this little ditty:

Xmas comes but once a year,
Fortunately for daddy.
Buy your presents early, dear—
So you'll have them raddy!

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50 YEARS OF BRAHMS AND BRUCKNER

By Dr. Max Graf

WAGNER OFFERS BRUCKNER SNUFF: from a silhouette.

PART I

On Oct. 13, 1896, I as a young musician stood among 400 or 500 persons who attended the services held over the body of Anton Bruckner in the Karlskirche in Vienna. And on April 6, 1897, I was again present at the Central Cemetery in the same city when Johannes Brahms was carried to his grave.

The true life of both these great musicians began at that time. Their works have become a spiritual force in the musical life of the world, and every musician and friend of that art who has grown up since that time has been confronted with the problems of these masters.

The splendor of Anton Bruckner and the manly earnestness of Johannes Brahms, the Catholic pomp of the Bruckner symphony and the Protestant introspection of Brahms' music, have continued their sway amidst the earthquakes and the upheavals of a new time. And moderns have extracted lasting values from the music of these great personalities, and have allied them through their efforts and yearnings, to their own ideals and labors.

Revaluing Masters of the Past

What each new period in music seeks from great composers of the past is its own idealistic strivings. Each generation has sought something different in the music of Bach: for Romantics he was the great Romantic, for the generation of Wagner the supreme dramatist, and for the time of Stravinsky and Schoenberg he is the master-builder. Wagner's music signified something different for the nineteenth than for the twentieth century. Imperceptibly, with the spiritual content of the time, a change comes about in the attitude of the period to the greatest masters.

No one thought in more skeptical terms than Brahms himself of this thing which one calls the "immortality" of the composer. He was accustomed to say: "What does any immortality mean for us? Thirty, perhaps forty years." Yet the legacy of both Brahms and Bruckner has been with us fifty years now, and its vitality does not seem to have grown less.

For us, the young musicians who attended Bruckner's burial services, there was no doubt that his time would come first. We had fought for him, and to us who had grown up in a narrow, conservative Vienna, his music was great, brilliant, festive. The themes of these symphonies seemed to us as if built for eternity. We found a Beethovenian greatness in the splendor of the new orchestra that had been created by Berlioz, Liszt and Wagner.

Echoes of Old Austria

But there was also a Schubertian element in Bruckner's music, lyrical song and the voices of Nature, woodland murmurings and magic of night at the beginning of the Fourth Symphony, the cry of a forest bird in the same work, a view over a sunny landscape in the scherzo of the Eighth Symphony. The villages of Upper Austria, with their little inns and marriage festivals, street musicians and processions, together with the schoolrooms and churches, and the great monasteries which in Bruckner's homeland crowned the mountains —these were also present.

Since we were young and enthusiastic, we understood this music which represented—in the midst of the highly technical civilization of a brilliant metropolis—and with their contrasted spiritual loftiness and religious feeling, real spiritual values.

Life in Vienna's houses and streets was luxurious. The city was rich, brilliant, filled with *joi de vivre*. On the streets where the elegant world promenaded, laughter rang. It was the city of beautiful women, a city of dance rhythms, surrounded by a crown of vineyards in which the light wines grew and tasted of the earth, not a winery. Society drove in elegant *fiacres* over the new paved streets, sat in loges at the theatres, in restaurants, in the public gardens where wines were served, in the gardens of country houses near Vienna. Smart women and officers rode in the Ringstrasse, and the musician who had honored and sung the praises of this city was named Johann Strauss.

"Brüder Gaudeamus"

For us younger folk, however, the luxurious sparkle of the city and its life was merely a colorful veneer. Behind this superficial glamor there must be something deeper, more earnest, and this we found in Bruckner. His symphonies gave tidings, at least to us, of a Heaven which had veiled itself over the happy earth. We heard in this music the voice of the Beyond.

As we stood in the Karlskirche to take farewell of Bruckner, before he was carried away to be buried in his Upper Austrian homeland, it was borne in upon us once more that his was really music of the Mass, which a struggling, suffering and believing man had made one with the splendor of Heaven. The coffin of Bruckner stood upon a high catafalque, surrounded by his students with drawn sabres—they whom Bruckner, after the first words of the student song "Gaudeamus Igitur," always called his "Brüder Gaudeamus."

Clouds of incense rose aloft, and the priests in dark cassocks murmured in a monotone prayers for the dead. From the choir there sounded the moving melody of Schubert's "Allerseelen"—perhaps the most stirring prayer for the dead ever written—and after this the funereal music from Bruckner's Seventh Symphony, played by brass. The metallic sounds rose ever higher and spread in the high dome of the church, where were pictured the heavenly hosts, throned upon clouds and angelic multitudes carrying the Cross.

One was surrounded by the pomp of the Catholic Heaven, and the music of Bruckner became one with the splendor of the church, which Charles VI built in a festive period of Viennese history, with its great triumphal, arching portal, and green bronze cupola at the foot of which angels kept watch. The frescoes in the dome, shining in the light, the marble altars, the statues of saints and of angels, the pomp of gold—all were part of the same world which Bruckner had rendered in tone.

Art of the Baroque

Bruckner's music belonged to the Baroque—that great religious period in which Rubens had created glowing pictures of holy subjects for the Jesuit churches, and Tintoretto had filled churches and monastries with religious paintings. Titian portrayed the Madonna being borne up, as if in a storm, to heaven. Italy, Germany and Spain became dotted with Baroque churches.

Vienna itself, with its palaces, churches and pleasure domes, became one of the most brilliant Baroque cities. It was still such a city when, before 1916, Emperor Franz Josef I, the Archdukes and the whole court on Good Friday, walked bareheaded and with burning torches behind the Cardinal of Vienna, who held the Monstrance, through the streets and the people kneeled as the procession passed. Vienna then still resembled Madrid in the 17th Century.

This was the world of Bruckner. With the materialism of the time, which celebrated its triumphs in science and technology, the music of Bruckner had nothing to do. Nothing was less in the spirit of its own period than this melody, for which Time itself seemed to stand still. Its religious spirit, its mysticism, had no bond with the brilliant city, through whose streets life pulsated like a gleaming wave upon which the sun shines.

Premiere of the "Romantic"

Even such a popular work as his "Romantic" Symphony was performed for the first time by the Vienna Philharmonic only in the year of Bruckner's death (Jan. 5, 1896). I recall this performance very clearly. Bruckner, already ailing, sat in the corner loge on the right side of the great Musikvereinsaal, and the more the performance proceeded, the more animated he became. He was 72 years old when he heard this symphony performed for the first time in the Philharmonic concerts.

BRUCKNER IN HIS LATTER YEARS, from a photograph.

The fashionable public of these concerts had for a long time stood in opposition to his music. It was a fine, witty, polished public, musically cultivated, but over-indulgent, whose daily life consisted—as Johann Strauss sang in one of his finest waltzes—of "love and pleasure."

The musical conservatism of this public was a sign of its narrow interests; its love of art counted more on the beautiful and showy side than spiritual content. Music was for these people a fine piece of luxury-goods, while for Bruckner it was a species of prayer, ascent to the heights, and a service of God.

Often I noticed that before the beginning of a Bruckner symphony, part of the elegant holders of parquet and box seats hastily left the hall. Ahead of all there went, with short, tripping steps, the critic Eduard Hanslick, who called out to one of his acquaintances a witty saying. This "flight of the public" was repeated after every movement

(*Continued on page* 24)

CREATIVE VOICES FROM EUROPE

(As Interpreted by Dr. Henry W. Levinger)

KODALY HOPES TO SEE ART AVOID "DECLINE OF THE WEST"

What strikes one first in Zoltan Kodaly—after Bela Bartok's death the leading composer of Hungary—are his eyes. They are deep blue ones that do not seem to look at you, but to be introspective. They are the eyes of the productive artist as well as the thinker and philosopher.

Kodaly recently came to America for the first time to attend the meeting of the CISAC in Washington as representative of his country. Before crossing the ocean he followed an invitation of the British Broadcasting Company and conducted the BBC orchestra in London. While here he is going to appear in several cities, Pittsburgh, Dallas, Philadelphia and others, and he plans to return for a more extensive stay next season.

Kodaly, who besides being the foremost living musician of his country, also is very active participating in its cultural reconstruction after the war feels it his duty to go back and resist all the tempting offers made to him to remain on this side of the ocean. As President of the Art Council which is setting the cultural standards of his country, he wants to contribute his share to the revitalization of music, until younger people prepared to take over have grown up to the responsibilities of such a task.

Plight of Music Abroad

"The reports you get from our country, though true, paint too optimistic a picture of the situation," he said. "The fact is that the whole of Europe, and Hungary in particular, is in utter need of everything and in utmost confusion. Not since the migration of the peoples has Europe seen such an upheaval. Conditions are unstable and, as art can grow and thrive only under quiet and unperturbed circumstances, artists are of course bewildered. But this concerns not only the productive part of the musical life, where the artist doesn't see his way as yet. The consumers, the audiences, are either too weak in an economic sense to afford the luxury of cultural patronage or they are often too tired and exhausted to care.

"It doesn't mean anything if we in Budapest are able to produce a few good performances of opera or a few concerts, if our audiences are seemingly capacity but the seats are taken by officials who expect and get complimentary box-seats, while the far greater part of those who used to fill the concert halls haven't even the means to satisfy the simplest needs of life.

"It isn't helpful to the growth of art, either, if the musicians who play are hungry and unable to make enough with their labor to pay for their bare necessities.

"It is, therefore, no wonder that almost the whole younger generation stands at the frontier, so to speak, waiting for the smallest chance to cross into countries where better living conditions prevail.

"I have not seen much of Europe, for my trip over to England was made by air. But I have been in Vienna and what I say of Budapest is also true, unfortunately, of the conditions there. And even if popular concerts are well attended, this doesn't mean that art is growing or something is developing which will represent this time of distress in the idealized medium of music. I do not think that history this time will repeat itself and that the happy event of the German Romantic era will recur—it was also a product of times of economic plight. Our people are too hungry to dream about the 'blue flower' and the facts and demands of life too stringent to be overcome by longing for an unreal existence.

First Steps in Reconstruction

"One has to face facts, and the fact is that the economical condition of Europe will first have to be settled before we can think of a spiritual and

(*Continued on page* 15)

MANUEL ROSENTHAL: APOSTLE OF NEW FRANCE

Manuel Rosenthal, French composer-conductor, who is the director of the Paris Radio Orchestra, has come to the fore in this country with two works. Musique de Table was performed by the New York Philharmonic-Symphony near the opening of the season. The Philadelphia Orchestra and vocalists presented his St. Francis of Assisi. His activities with the underground movement of French patriots during the war and his success as head of his orchestra, combined with his creative work, have placed him in the foremost rank of musicians in France today.

Visiting America for the first time, he not only is looking forward to conducting a concert of the Philharmonic Orchestra Dec. 5 and 6 after his successful debut as conductor of the CBS Orchestra in Invitation to Music, on Nov. 20, but will also broadcast four lectures on American composers as part of the regular radio feature, La Voix de Amerique.

His first contact with American musicians was made in Paris when he conducted his orchestra with Eugene List as soloist, playing the Tchaikovsky Piano Concerto No. 1, shortly after the cessation of hostilities. Now he is living in New York in the apartment of Mr. and Mrs. List (Carroll Glenn), who are on tour. In extending this hospitality, they certainly are symbolizing effectively the spirit which should tie together the artists of the world, one of mutual understanding and assistance.

Impressions of Our Composers

Mr. Rosenthal, who has met many of the young American composers and other musicians, is very much impressed by their eagerness and freshness. "I admire deeply the technical perfection which is so characteristic of the artist here. I almost envy them for their not being burdened with the heritage of a culture of 800 years, and their ability to start everything, so to speak, from scratch! We Europeans have lived through a history whose every page is full of events detrimental to the growth of culture. All these impediments have had to be overcome one by one.

"I feel that one of the basic differences between music here and abroad is the fundamental attitudes—here an abundant optimism, and over there pessimism or at least nostalgia. But, of course, the painful experiences of Europe have added in their own way to mold a kind of artistry with merits of its own."

Wartime Experiences

Manuel Rosenthal was taken prisoner of war in 1940 when the Germans overran France. Belonging to the Red Cross, he was taken to a prisoners' camp in Nuremberg. The first printed line he saw there was an article in a German-published paper for the prisoners in which his pre-war activities in music in France were vigorously attacked. Prepared for the worst, he was most surprised when he was not only treated with the utmost courtesy but was asked to organize an orchestra of prisoners for their own entertainment. However, being a member of the Red Cross, he was exchanged and returned to Paris in 1941.

From the very first the Gestapo nevertheless persecuted him, making life so unbearable that he escaped to the South of France. Here he was again taken prisoner as a hostage and threatened with being shot. Friends rescued him and brought him to Marseilles, whence he returned to Paris with false papers and under an assumed name.

In Paris the underground movement published a magazine, Les Lettres Fran-

(*Continued on page* 15)

ZOLTAN KODALY,

eminent Hungarian composer, chats backstage at the New York Philharmonic-Symphony concert with (l. to r.) its conductor, Artur Rodzinski, who led performances of the former's Suite from Hary Janos; Imre Pogany, leader of the second violins; Martin Ormandy, cellist, and Bela Bardos, violinist, Hungarian-born members of the Philharmonic, the latter three former pupils of Kodaly at the Budapest Conservatory. (Metropolitan Photo Service.)

ERIC COATES: BRITAIN'S "MUSIC AMBASSADOR"

Eric Coates, England's most distinguished composer of semi-classical music, was lounging comfortably in his easy chair at his New York hotel overlooking contentedly the unfolding panorama of the East River. He had plenty of reasons for feeling happy, for not only had his appearance as conductor with the CBS Orchestra in Invitation to Music on Nov. 6 brought him a cherished success, but he could be sure that he had won the hearts of the musicians. They had given him a royal reception.

Coates, who himself started as a violist in the London Philharmonic Orchestra under Sir Thomas Beecham and later Sir Henry Wood—a career he gave up in 1918 to devote all his time to writing music—was full of praise for their cooperation. He told this reporter he had been a little worried about how he would be received by the orchestra, yet at the rehearsal everything had gone so well that his most abundant expectations were amply fulfilled.

That "Welcome" Feeling

"You know," he said, "I am more than pleased to be here in America. The first impression is overwhelming. Especially when you come from England, where things are still pretty difficult, and where we have almost forgotten how to laugh, you are very much taken by the friendly and gay spirit of the people over here. I think it typical that every 'Thank you' is answered with a 'You are welcome,' and this feeling of

(*Continued on page* 18)

ERIC COATES, →

British composer, now visiting the U. S., will appear as guest conductor of the CBS Symphony in his London Suite and excerpts from his The Three Elizabeths.

← **MANUEL ROSENTHAL,**

director of the French National Radio Orchestra, the American premiere of whose oratorio, Saint Francis of Assisi, was given by the Philadelphia Orchestra and Westminster Choir, Eugene Ormandy conducting, on Oct. 29. In the green room at Carnegie Hall after the concert Mr. Rosenthal, with typical Gallic enthusiasm, congratulated Mr. Ormandy on the excellence of the performance. (Ben Greenhaus Photo.)

MEMORIES OF LYRIC PAST IN "MET" EXHIBITION

In the midst of highly mechanized displays of business machines and kindred accessories, the fabled Golden Age of opera is being commemorated at 20 East 57th St., New York, with all its wreaths and plumes and grandeur in the Metropolitan Opera Guild's splendid exhibit of collector's items entitled Souvenirs and Echoes.

Here, opera patrons of mature years may refresh their recollections of favorite singers and airs of another day; while the neophyte in art and the student may visualize a bygone era with the aid of pictorial scene and recorded song. And the plain, music-loving public has opportunity to compare a bit of legendary glamor with what is seen and heard today on the lyric stage.

Guided by the success of a small exhibit of the Metropolitan Opera Guild held a decade ago and centered around the career of one prima donna, Marcella Sembrich, plans for a series were devised. The enthusiasm which more recently greeted the Jenny Lind jubilee gallery presented by the Museum of the City of New York spurred the effort to assemble the material now on display and notable for inspirational and educational worth.

A visit to the two-floor exhibition is like entering a Museum of Fine Arts possessing side aisles that lure the observer into bypaths lined with showcases of jewels or guarded by life-size figures wearing the gorgeous costume creations which exemplify the ultimate in over a half-century of designer-dreams. And unless one knows a little something about the lyric-drama, the stars of the past and the celebrities of the present, there is apt to be a feeling of pleasurable confusion in trying to give a descriptive view.

Even the printed catalogue can offer only a shadowy impression of the color and sheen and shape of things seen, just as the mellowest of the playing records give only the tonal and not the personal quality of yesterday's great singers. But for the person whose interest slants toward the historic there are pointers in research direction. And the earnest student-singer will gain definite evidence on the manners and dress of a great operatic epoch.

Costumes of Yore—and Today

The costume sector is a gorgeous sight and instructive, being a clever mixture of late 19th century and specimens worn in recent years. There is, for example, the dress worn by Minnie Hauk's Carmen and the Mephistopheles cloak of Edouard de Reszke; the Isolde robe once worn by Olive Fremstad; Galli-Curci's gown for Juliette and Geraldine Farrar's lovely creation for the same role. One may compare the costumes for Don Giovanni, that of Scotti and that of today's great exponent Ezio Pinza. There is all the story of changing modes in the two Elsa costumes; one, a gem-encrusted gown of gorgeous material designed by "Mr. Worth of Paris, France" for Lillian Nordica; and the other a simple, flowing robe with all the beauty in the sweep of its fluent lines and the contrast of the great mantle held by gold chains. This last was designed by Adrian for Helen Traubel, the great Wagnerian star of the 1940's—which brings us out of the nostalgic into the present.

The display is well worth seeing, as a host of anecdotes and tales accompany each item from the fan of a Butterfly to the spreading weave of lace and flowers of ill-fated Violetta and the spectacular costume with its ornate seed-pearl embroidery, once the property of Ludwig II, King of Bavaria who wore it for masquerade or in delusion in his high Alpine castle with its famous lake of swans.

Fifty provinces of Imperial Russia gave to Adelina Patti the diamonds, whose "reasonable facsimiles" dazzle the eyes. Here also are Nordica's Isolde jewels; the Leila pearls of Tetrazzini; the necklace worn by Farrar in Tosca; and many *pieces* recalling famous owners, Emmy Destinn, Nellie Melba and others whose very names are song. Strangely enough, the jewels of the great gentlemen of the opera are lacking except for several gold presentation medallions.

Spectator interest seems equally divided between the visual and the auditory for while sightseeing is brisk, a goodly number attend the concerts of rare recordings and listen to the broadcast interviews with contemporary singing stars, composers, writers and other visiting firemen.

Outstanding Recordings

Picked at random from a comprehensive list are the following, most of which are privately owned: Adelina Patti in the Sonnambula arias and the Casta Diva, from Norma; Francesco Tamagno in the original Otello; Pol Plancon in Le Cid; Emma Eames singing the Micaela aria; the Juliette Waltz and the Jewel Song from Faust; Caruso in L'Elisir d'Amore and Pearl Fishers; Nordica in Trovatore; Gioconda and Hunyady Laszlos; Bonci in La Favorita; Victor Maurel in Falstaff; and innumerable others of musicology appeal.

The erudite and the curious alike were inspecting the varied assortment of scores on display: Gounod's own copy of Faust, presented to Mme. Sembrich by the composer; the Parsifal given by Richard Wagner to Walter Damrosch; and the scores from which Nordica learned her Isolde, Farrar her Carmen and Rethberg's gift copy of Respighi's La Campana Sommersa.

There are also more modern volumes and an art section including the Smithsonian Institute's Schumann-Heink decorations. Early posters, designs, models and sketches for stage-sets, albums of autographs, mementoes and properties fill the list of picturesque data.

Portraits in oil, pencil drawings and sculpture make an illuminating and decorative sector. Here was noted a charming painting of Lucrezia Bori at the time of her Metropolitan debut and a glowing Rosenkavalier painting of Lotte Lehmann. Also on the wall were Bonelli, Pinza, Tibbett, Mary Garden, Titta Ruffo and a young, young Nordica. Busts of Artur Bodanzky and Bruno Walter dominated the sculptural corner with ceramics and terra cottas adding the highlights.

Exquisite Miniatures

It would not be even an adequate "birds-eye-view" if mention were omitted of the exquisite miniature sets lent by Thomas J. Watson. The lovely rooms equipped, furnished and populated with opera figurines are the most delightful of the collection, in the opinion of this passer-by. Each has been named as to period and typed to a distinctive opera. It seems that Lily Pons in the Lely dress of Lucy Ashton might just be coming into the 16th century Elizabethan room of Lammermoor Castle; or the 17th century Spanish Hall might be waiting for Ezio Pinza as Don Juan! You may look into the French Salon of Des Grieux or the early American home of the Merrymount Puritans.

An exhibition of memorabilia of this sort is more than an enthralling display. It carries more importance than a temporary escape into the land of make-believe. Through it, the artists of past and present become figures working earnestly toward a shining goal whose rewards are as concrete as they are glamorous.

In the words of Mrs. August Belmont, "It is with real optimism that we look forward to the future of this adventure, at once informative, nostalgic and stimulating."

MARY CRAIG.

CROWDS ENTERING METROPOLITAN EXHIBITION.
(Irwin Dribben photo.)

COSTUMES OF OTHER DAYS.
L. to r., Farrar's dresses for La Reine Fiammette and Thais; Fremstad's for Isolde. (Irwin Dribben Photo.)

KODALY

(*Continued from page* 14)

cultural reconstruction. Therefore it is of paramount importance that the peace treaties now being written here shall allow that unfortunate continent to live, and shall not be written in a spirit of blind hatred that will, from the beginning, frustrate all productive efforts.

"What we can do now is to lay the groundwork for the possible renaissance. It is my opinion that the way of music has to adjust itself to the road which is taken by society and which leads from the select few to the broad masses. It is an evolution from the complex to simplicity. The artist, and especially the musician, has to speak to the multitude of the people and not to the learned minority. He will have to follow this tendency of the world, which is Democratization. The complicated music style of the later Schoenberg will not be able to sing the song of our times, and the artist won't be allowed to sit enthroned in the lofty heights of the inaccessible ivory tower. Types of artists like the poet Stefan George, whose greatness can not be doubted, would be obsolete museum pieces in our community.

Place of the Artist

"The artist ought to feel part of the multitude but be conscious that his is the privilege to express what he suffers. Feeling himself a productive part of his own people and rooted in its soil, the musician of our time will be mouthpiece and prophet of his people's aims, dreams and ambitions. He then also will be its most effective and successful ambassador. To help to plant this seed, I am returning to my country and I only hope that the world will allow us to pursue our goal in peace.

"After the first World War, I reported on musical events in Hungary to the Musical Courier. Then as now the country was in distress and need. But we survived. If our artists this time will feel as much a part of their national entity, we may avoid the 'decline of the West' and see a rise in the cultural life of the European continent in general and my own country in particular."

ROSENTHAL

(*Continued from page* 14)

caises, which urged resistance to the German yoke and publicized the ideas of the New France to come after the struggle was won. Its founder, Jacques Decour, was later apprehended and put before a firing squad. But, the idea lived, and of the well-known musicians, Georges Auric, Roger Desormière, Francis Poulenc and Claude Delvincourt—the last in spite of his official position as director of the Paris Conservatoire—and Manuel Rosenthal devoted their efforts, often under great personal danger, to the cause of liberation.

"Now that the hour of freedom has come," said Rosenthal, "and we are able to cross the ocean again, I am eager to see us artists of the world keep the contacts we so painfully missed during the war years. In the exchange of scores and musicians, I believe we must work for growing understanding. I hope the old and the new worlds will cooperate in full harmony, inspiring each other in what will be the music of the future."

Philadelphia's Autumn Season Features Premieres

PHILADELPHIA.—The New Chamber Orchestra gave the first of five concerts on a recent Sunday afternoon at the Academy, introducing as its capable conductor Ifor Jones, director of the Bethlehem Bach Festival. Interest centered on the American premiere of Miaskovsky's Concertino Lirico. Structurally interesting, highly descriptive and rich in national color, the Concertino was a delight. Handel's majestic Grand Concerto in B flat afforded fine contrast to the joyous, crystalline Mozart Clarinet Quintet in A, featuring the Curtis String Quartet with Ralph MacLean playing the solo part and realizing to the full the possibilities of his instrument.

The Original Ballet Russe occupied the stage of the Academy for a full week under the local banner of Emma Feldman. Her All Star Concert Series at the Academy of Music was launched by Dorothy Maynor, whose program included a cycle of Songs, Airs Chantés, by Poulenc; two MS. songs, Sweet Music and As I Ride by Karol Rathaus.

Josh White, Negro Minstrel, was the first attraction of the Feldman Special Events Series in the Academy of Music. He provided a highly interesting evening of work-songs, blues and ballads, ably assisted by Josephine Premice, singer and dancer, and Indio Macrije, percussion.

Orchestral Novelties

The third pair of Philadelphia Orchestra concerts under Ormandy's direction introduced the season's first soloist, Erica Morini, whose beauty and warmth of tone found scope in the Tchaikovsky Violin Concerto. The lovely Gretry-Mottl Ballet Suite from Céphale and Procris and a luminous reading of the Sibelius Symphony No. 1 completed the program.

Eugene Ormandy, at a special midweek Philadelphia Orchestra concert introduced Prokofieff's Ode to the End of the War and Manuel Rosenthal's oratorio St. Francis of Assisi, with augmented orchestra, the Westminster Choir of 250 voices, magnificently trained by John Finlay Williamson, and Guy Marriner as the narrator; and, at the regular weekend concerts, the world premiere of the Concerto for Flute and Orchestra by Louis Gesensway (a member of the ensemble) with William Kincaid as soloist (to whom, incidentally the work was dedicated). All will be reviewed when presented in New York.

The Philadelphia operatic season at the Academy of Music opened with an excellent performance of Verdi's Rigoletto by Francesco Pelosi's Philadelphia La Scala Opera Company. Enzo Mascherini appeared as dramatic exponent of the title role, and Eugene Conley sang suavely the role of the Duke. Elena Danese made her local bow as Gilda, for which she is suited by voice, personality and appearance. Giuseppe Bamboschek conducted.

Schipa in The Barber

A fine performance of Rossini's Il Barbiere was presented by the Philadelphia La Scala Company as its second offering. Highlights were the return of Tito Schipa as Almaviva, and the debut of a young Italian newcomer, Ugo Novelli, basso, as Don Basilio. Mr. Schipa was the sterling artist, as always, polishing his portrayal by an infinite number of individual touches. His voice has retained its lovely color in both mezza-voce and full singing, and a remarkable agility. Mr. Novelli's resonant voice is of true basso timbre and he handled it with skill and care. The irrepressible Salvatore Baccaloni was the Dr. Bartolo. Enzo Mascherini proved his versatility by a fine performance as Figaro, and Hilde Reggiani was in brilliant form as Rosina. Giuseppe Bamboschek conducted with a lively appreciation of Rossini's sparkling score.

The second concert of the Philadelphia "Pops," with Max Leon conducting, brought back to the local spotlight, after a long absence, the ever-popular Percy Grainger, pianist-composer, as featured soloist in the Grieg Piano Concerto and 21-year-old Jane Ellis, of the "Pops" Talent Discovery department.

The Philadelphia Orchestra fifth pair offered for the first time here John Alden Carpenter's symphonic suite The Seven Ages. Soloist was Claudio Arrau, playing the Beethoven "Emperor" Concerto superbly and Eugene Ormandy conducted.

Forum Hears Jonas

The Philadelphia Forum inaugurated its 26th Season at the Academy of Music with a recital by Maryla Jonas, Polish pianist, unique in her interpretations and in the song-like quality of her style. Each composition is a projected mood.

Forum members enjoyed their annual opera performance, the Charles L. Wagner presentation of Trovatore at the Academy, with Philadelphia's own Florence Kirk as a Leonora of distinction. Lydia Summers contributed on all counts as Azucena, as did Eric Rowton as Manrico. Daniel Duno made the most of Count di Luna. Fritz Mahler conducted with authority.

At the season's first Philadelphia Orchestra Concert for Youth, Carol Malsh 21-year-old violinist, appeared as soloist in the Dvorak Concerto, and proved herself a highly interesting young artist. Her tone, though light, was clear and lovely. Mr. Ormandy and the orchestra provided splendid support.

MARGARET KAYE.

MELODIC PIONEER.

Maxim Schapiro, pianist, about to board an Alaskan Coastal "Grumman" for Ketchikan from Juneau, Alaska, on an "ice-breaking" tour, one of the first visits of a concert artist to that territory. The project was suggested to Mr. Schapiro by his pupil, Shirley Jones, who had been vacationing in Alaska. The pianist communicated with Jack Fletcher, manager of the Baranof Hotel, Juneau, who made immediate arrangements to present him. "What surprised us most," writes Mr. Fletcher, "was the acceptance of the idea by the general public and the ease with which it is possible for any artist to get here and back to the States." The Beta Sigma Phi sorority, under the leadership of Joyce Williams, sponsored Mr. Schapiro's concert in Juneau, and others of the same organization did the same in Ketchikan.

Baltimore Opens Brahms Series

BALTIMORE, MD. — With its mid-week series practically sold out by subscription for the entire season, Reginald Stewart and the Baltimore Symphony Orchestra opened their 31st season in brilliant fashion recently at the Lyric Theatre, from whose boxoffice the SRO sign had been dangling for several days. This is the orchestra's fifth season under Mr. Stewart, and the enthusiasm of the huge audience must have brought a deep satisfaction not only to the conductor, but also to C. C. Cappel, manager of the orchestra; the members of the large and extremely active women's committees; George Schaun, in charge of public relations, and others connected in any way with the ensemble.

The Brahms Festival, conceived by Mr. Stewart, whereby every important musical organization in this city will join in the presentation of all the composer's works, was observed by the orchestra, which closed its program with his Third symphony. The soloists were Bartlett and Robertson, who gave the city its first hearing of the Poulenc Two-piano Concerto, a tuneful, gay work. Also on the program were several Bach works and Mignone's Congada.

Several new first-chair additions make the orchestra an even finer ensemble than formerly; the ovation received by both conductor and orchestra was richly deserved.

Eugene Ormandy and the Philadelphia Orchestra confined themselves to the three B's at their opening program—the conductor's own transcription of the C minor Passacaglia and Fugue by Bach, the Beethoven Eighth and the Brahms Fourth. Incidentally, Weldon Wallace, critic of the *Sun*, took Mr. Ormandy to task in his review for the ultra-conservatism of his program.

Myra Hess With Kindler Forces

Dame Myra Hess appeared as soloist with the National Symphony, Dr. Hans Kindler conducting, for their opening concert at the Lyric before a capacity audience. The pianist played the Beethoven concerto No. 4, and scored a great success. A commendable feature was the first performance here of four interludes from Britten's opera Peter Grimes, and the first North American hearing of Canto de Invierno, by Alfonso Lang. The program opened with the conductor's transcription of the Bach-Vivaldi Concerto Grosso in D minor and closed with Respighi's Pines of Rome.

C. C. Cappel opened his ambitious series of "Cappel Concerts" with the presentation at the Lyric of the Icelandic Chorus, conducted by Sigurdur Thordarson. In addition to a number of their native melodies, the excellent group was also heard in familiar compositions of other lands.

Brahms Festival Begins

The city-wide celebration of the Brahms Festival was opened by Richard Ross, a Peabody faculty member, whose program included several Brahms compositions. George Neikrug, also teaching at the Peabody this season and first 'cellist of the Baltimore Symphony, included the Brahms F major 'cello sonata on his debut program here.

To Eugene Martinet, who is presenting a number of events at the Lyric this season, fell the honor of opening the current season with the initial presentation here of Ballet for America. He has since presented Tito Guizar and his group, and Victor Borge and his orchestra.

Lillian Powell Bonney sponsored the appearance here of Maggie Teyte in one of her superbly sung programs. Also heard was the much-talked-about (and justly so) Maryla Jonas, who was brought to the Lyric by the Goucher Club of Baltimore and the Junior Group of the Goucher Club.

The Peabody-trained Carolyn Long, soprano, appeared with Oscar Straus and his concert orchestra, along with several other soloists, when the group was heard at the Lyric by a large and enthusiastic audience. Miss Long, a former pupil of Frank Bibb, Peabody faculty member for many years, was heard in a number of solos and acquitted herself most commendably.

Russian Stars of Opera, consisting of Nadine Ray, soprano; Stefan Kozakevich, baritone; Zinaida Alvers, contralto, and Ilya Tamarin, tenor, were heard at the Lyric under the sponsorship of the United Committee of Baltimore for Medical Aid to the Soviet Union. Antin Rudnitsky accompanied and conducted the ensemble in a program of all-Russian music.

Mrs. Bonney has also presented several interesting young artists in recital at Cadoa Hall, the series opening with William Yarborough, violinist, accompanied by LeRoy Evans, pianist. Yarborough, recently out of military service, gave an excellent account of himself, as did young Louis Shub, pianist, heard the following week. Mr. Shub served 33 months overseas with the Army Quartermaster Corps. Both gave programs well above the average.

GUSTAV KLEMM.

WHO'S NEWS... In Music Promotion

ARTHUR M. SEE. Rochester, N. Y.

Manager, Rochester Philharmonic and Rochester Civic orchestras and several concert series. Went into this career because of extensive music study and participation in amateur symphony orchestra, also by executive work in education (Eastern School of Music).

Major interest: symphonic music. Dislikes organ music—with rare exceptions. . . . Hobby: traveling by auto, or by train or ship if necessary. Believes the U.S. is now, and doubtless will continue to be, the leader in the music world.

THE METROPOLITAN'S OPENING SPAN BRINGS IMPORTANT DEBUTS

Opening night at the Metropolitan, Nov. 11, attended by the usual pageantry of audience array, and with many distinguished guests, was marked by a lavish revival of Delibes' Lakme, with Lily Pons as the heroine.

Interest centered on two debuts, that of the French conductor, Louis Fourestier, and the new contralto, Irene Jordan, from Birmingham, Ala., who sang Mallika. There was also the anticipation evoked by advance publicity of the new costumes for Miss Pons and the restyling of the Lakmé production made possible by a gift to the Metropolitan from the Northern Ohio Opera Association.

A delightfully played Overture raised the famous curtain on the forest Temple scene but almost immediately the singers were off to a dull start. Giacomo Vaghi, as Nilakantha, disclosed a huge voice and although his characterization of the priest was impressive, the Metropolitan acoustics, so grateful in some instances, so unkind to the over-rounded tone, gave a flatness of quality.

Warming into form as the opera progressed, Pons revealed the unique facets of her artistry which have long retained for her the coloratura crown. The exquisite timbre of voice, the elegance of manner and gesture, the eye-filling picture were elements completely satisfying; these with the prestissimo staccati of the Bell Song and the lovely singing in the "chanteuse" scene won the expected ovation. In this performance, her vocal production was, as always, individualistic, but the beautiful clarity and carrying range of her tiniest note made the method of phonation unimportant. The Valentina gowns and jewels were gorgeous in color and scheme but one had the feeling that they did not give the East Indian illusion as perfectly as the former Lakmé costumes worn by Miss Pons and seemed to lessen her height.

Miss Jordan's Debut

Young Irene Jordan seemed not to have found her singing direction, as her vocal line was frequently uneven, being either constricted or too over-blown for effective projection. She disclosed in her best moments a voice of sumptuous quality, fluently expressive and musically accurate. Miss Jordan made a handsome appearance and seems endowed with a stage personality which promises to be an asset in future rôles.

Marita Farell, as Ellen, and Maxine Stellman, as Rose, were in good vocal estate and adequately vivacious while Thelma Votipka lent her translucent voice to the character part of Mistress Bentson.

Heard to advantage as Gerald was Raoul Jobin, who delivered the taxing tenor airs with thrilling top notes and a soaring quality matched only by Misses Pons and Votipka. Martial Singher offered a pleasant portrayal of Frederic, although his usually clear tones sounded a little thickened, and John Carter gave a tuneful delivery of the Hadji measures. Others in the cast were Lodovico Oliviero, as a fortune teller; Anthony Marlowe, a Chinese merchant; William Hargrave, as a thief.

The ballet in fascinating rainbow hues and new routines made the outstanding hit of the evening. Led by soloists Marina Svetlova, Peggy Smithers and Leon Varkas, they performed the cleverly devised ritual and feast dances with a spirited technique which aside from a few resounding unplanned thumps in floor positions, was commendable and merited the audience plaudits that stopped the show. The choreography was by Boris Romanoff.

Fourestier showed a thorough if unimaginative knowledge of the score. The chorus was not particularly distinguished. M. C.

Nozze di Figaro Revived

There was not only beautiful singing and playing but also excellent acting and impressive stage setting at the second of this year's Metropolitan offerings on Nov. 13, when Mozart's immortal Nozze di Figaro was revived before a sold-out house. It was a perfect performance, conducted by Fritz Busch in manner lively and zestful. Every member of the cast down to the smallest roles seemed to give his best. Ezio Pinza was a brilliant Figaro; Frances Greer his charming Susanna, Eleanor Steber was an impressive Countess, John Brownlee a perfect Count Almaviva, Risë Stevens sang and acted cleverly as Cherubino. Herta Glaz, Salvatore Baccaloni, Alessio de Paolis, Leslie Chabay (a debutant of the evening as Curzio), Lorenzo Alvary, Mimi Benzell, Thelma Altman, and Lillian Raymondi added zest, and euphony, thus completing one of the finest ensembles the "Met" has recently put on its stage.

Greeted with cheers and applause, Foreign Secretary Ernest Bevin, Foreign Minister V. M. Molotov and Deputy Foreign Minister Maurice Couve de Murville attended the performance as guests of Secretary of State James F. Byrnes; occupying the center box in the rear of the house. H. F. K.

Butterfly Impresses

The season's first Madama Butterfly, on Nov. 14, presented two newcomers to the cast. Thelma Altman sang her first Suzuki in this house, and Francesco Valentino was Sharpless. As in previous seasons, the two important lead parts were taken by Licia Albanese and Charles Kullman.

Albanese is the finest Cio-Cio-San the Metropolitan has had for years. She has musicianship, acting ability, and a voice that can be thrilling. In the first act she was in superb form, with her high notes ringing out strongly. Kullman was a suave partner, singing with admirable style even though he tired later in the opera. At moments when it could be heard clearly, Miss Altman's voice was pleasant. Its intonation was secure, and it was produced in an easy flow. However, in loud passages it did not always carry over the orchestra. Valentino had no such trouble. His baritone is resonant, though it is a ponderous voice that lacks lyric flow. Smaller parts were in the capable hands of George Cehanovsky, Osie Hawkins, John Baker and Maxine Stellman. Cesare Sodero conducted, sometimes with rather too much abandon. R. K.

Siegfried Brings Stiedry and Svanholm Debuts

The first Wagnerian work to be performed this season, on Nov. 15 was Siegfried. This opera, usually considered ungrateful for all participants, was a sensational success owing to the splendid cooperative effort of singers, conductor, orchestra and staging. Since the work is a duet-opera, never employing more than two people at a time, its whole dramatic force has to come from the intensity with which the artists sing and act. We were privileged from the first moment to have this unity of the singing actor as represented by John Garris, who opened the opera with an impressive delineation of Mime, the malicious dwarf.

Featured was the debut of the "Met's" new heroic tenor, Set Svanholm. Here is a singer who not only has the vocal aptitude to sing the taxing Wagnerian scores with greatest impressiveness but also has a youthful presence which conjures up the vision of the Wagnerian hero to perfection. In addition to his vocal splendor Mr. Svanholm has great warmth in his interpretation, so that intimate passages like "So starb meine Mutter an mir" or the "Selige Oede auf sonniger Hoeh" were done convincingly.

Herbert Janssen, with his noble voice, is the right performer for the Wanderer, whose beautiful lyric lines he sings with the required grandeur and also possesses the insight these pages of immortal music demand. Helen Traubel as Brünnhilde was deeply impressive, first in her bewildered amazement upon awakening, then in the jubilant joy of regained life. Nadine Conner sang the Forest Bird with silvery voice. Frederick Lechner as Alberich and Emanuel List as Fafner represented the dark forces of the drama. Margaret Harshaw as Erda completed the ensemble. Though good vocally, she will have to get more familiar with the feeling of her difficult part. The stage director was Dino Yannapoulos.

The uniting force of so much vocal and histrionic splendor was Fritz Stiedry, who conducted for the first time at the opera house. His forceful and yet sensitive reading, with its masterly distribution of light and dark, distinguished an evening memorable to an enthusiastic audience, which bestowed upon all the participants ovation after ovation. H. W. L.

SET SVANHOLM,
new heroic tenor of the Metropolitan Opera, who sang Siegfried and Tristan in the opening weeks, rehearses a role wth Mrs. Svanholm at the piano. (Hernreid Photo.)

RENEE MAZELLA,
French soprano, who made her debut with the company as Marguerite in a revival of Faust, given as a gala for delegates to the UN meeting.

Otello Conducted by Busch

A generally satisfactory presentation of Otello, conducted for the first time by Fritz Busch, featured the first Saturday afternoon's performance. Of all Verdi's operas, Otello, with its rich orchestration and avoidance of footlight rhetoric, is least dependent on florid virtuosity. With singers who respect the tradition, with an orchestra that sounds, and with incisive direction, one can always find beauties in the score. And so one did at this performance.

Of course, for complete consummation of Verdi's ideas, a tenor with a heroic voice is needed. Torsten Ralf, who sang the title role, does not possess quite that type of voice. In lyric sections he is excellent, but since relatively few moments of lyricism are written into his part, he sometimes had to force in order to attain the necessary volume.

Stella Roman, as Desdemona, has a strong voice that is ample in size. It was in her fourth act solos, the "Salce, Salce," and "Ave Maria," that her best and most artistic singing was accomplished.

Leonard Warren was the Iago. His concept of the role is one encountered in various stock companies, where the villain must let the whole world know he is just that. Warren sometimes accomplished this by vast sneers and the habit of wrinkling his face like an irritated lion. His is a big voice, projected with assurance, and capable of varied effects.

Minor roles were taken by Alessio de Paolis, Anthony Marlowe, Nicola Moscona, William Hargrave and Martha Lipton. Philip Kinsman made his debut as the Herald and, in his brief appearance, showed a resonant bass. The chorus was shrill, but Busch at least kept them on the beat, and it was mostly due to his endeavors throughout that the performance moved with the smoothness it did. R. K.

Mazella Bows in UN Gala of Faust

Two debuts and presence in the parterre boxes of UN delegates were features of Saturday evening's Faust. The newcomers were Renee Mazella as Marguerite and Claramae Turner in the part of Marthe. The familiar figures of Raoul Jobin, Ezio Pinza, Martial Singher, John Baker, Maxine Stellman were seen in the other roles. Louis Fourestier headed the orchestra.

The production as a whole seemed bright, swift-moving and spirited. Pinza was in excellent form, giving a portrayal of Mephistopheles that took full cognizance of both comedy and sinister effects; vocally, he was superb.

The new Marguerite impressed first with her ornamental qualities in the "television shot" in Faust's laboratory. Afterward, she revealed a voice of clarity and volume, well used. To this listener, however, it was in her acting that she excelled, giving the old melodrama notable grace and finesse, especially in the final scene.

Miss Turner's introductory part is scarcely a grateful one, but she sang well and her comedy in the Garden Scene earned her applause. Raoul Jobin was in excellent voice as Faust, but his acting suffered in comparison to the spirited dramatics of Pinza and Miss Mazella. Singher was his usual polished, artistic self as Valentin. The chorus was adequate. M. L. S.

"Met" to Visit Coast—Memorial Hall Planned

The Metropolitan will give a two month annual season in Los Angeles, beginning in April, 1948, according to a joint announcement on Nov. 21 by officials of the Opera Association and by the Greater Los Angeles Plans, Inc., described as a non-profit corporation, of which Albert B. Ruddock is president. Performances will be given in Shrine Auditorium, "pending the construction of a War Memorial Opera House and Auditorium."

OPERA FOR YOUR COMMUNITY

FINALE TO ACT I OF TOSCA as staged by the Hudson Grand Opera Association, with John De Surra as Scarpia and Pompilio Malatesta as the Sacristan. (Photo by Olaf W. Berg.)

(Below) RUTH AND THOMAS MARTIN. (Photo by J. Abresch.)

By RUTH KELLEY MARTIN

During the past ten years, the general increase in the popularity of opera in this country has been both great and heartening. While the many factors contributing to this development merit a discussion far beyond the scope of this article, among the most obvious are the wider public achieved for opera through radio broadcasts, such as the Saturday afternoon performances from the Metropolitan, the numerous radio opera hours featuring prominent singers, the appearance of famous opera stars in motion pictures; and the consequent highlighting of opera's sheer entertainment value.

Community opera is one of the most interesting results of opera's penetration, geographically, far past the borders of the two or three major cities where extended seasons are given. According to recent statistics, it is thriving in small cities and towns from coast to coast, with the continual establishment of new companies bearing witness to the fact that there is a definite demand and welcome for it in community life. The tremendous development of both professional and non-professional symphony orchestras throughout the country has, in many cases, broken a path for the introduction of opera as a complementary branch of community culture.

Some Common Problems

While the circumstances governing the organization of such opera companies differ according to location, population and practical expedience, there are certain "standard" conditions and problems to be faced by all, whatever their eventual format. Therefore, I think that the Hudson Grand Opera Association, whose background I know well from my close connection with it, is typical enough in most ways to serve as a point of illustration.

While it may sound almost too obvious to mention, nevertheless the first and most essential condition which has to exist before any company on a permanent basis can be founded in a community, is for an adequate number of people to be sufficiently interested in the idea to do something intensively constructive about it. In our case, a group of opera enthusiasts who thought that an opera company would be a welcome adjunct to county life agreed on the project as an experiment, and incorporated themselves, not for profit, in the Hudson Grand Opera Association.

In order to insure the company's sincerity from the start, and to guarantee its financial integrity, the Board of Governors included some thirty prominent business and professional men and women of unquestionable reputation, who volunteered to publicize the idea of "establishing a permanent opera, of a high standard, at popular prices, in our community."

Auditions and Chorus Rehearsals

The next step was the planning of a performance and the development of an audience to attend it. Since we had no funds for expensive advertising, our whole strategy lay in starting an energetic word-of-mouth campaign regarding our plans. Board members called personally on newspaper editors, club presidents and upon anyone who might lend moral support to the venture. Among high school students, an auxiliary organization was formed, whose purpose was to spread the operatic gospel in the schools, and to sponsor social functions at which artists participating in our performances would be present.

In order to stimulate further local interest, and to give good county singers an opportunity to take an active part in performances, auditions were held and a chorus formed and trained. From the beginning, this group has been a valuable asset in spreading and maintaining interest in operatic activity.

Since, like any new organization, we could not speak of what we had done but only of what we were going to do, we encountered considerable skepticism along the way. But, oftentimes in the most unexpected quarters, we met with surprising co-operation and eagerness to help.

Much depended on the outcome of our first presentation because actually no money had been put up, nor had any donations been solicited. Each of our Board members had paid in advance for a certain number of tickets, the total amount covering the budget and initial organization expenses.

Breaking the Ice

In the spring of 1942, we opened with an "Operatic Evening." For economy's sake, the first half of the program was an operatic concert with piano accompaniment; the second consisted of fully-staged excerpts from Rigoletto with orchestra. It was, happily, an artistic and financial success, with enthusiastic comments from the audience and press. From then on, we presented complete operas, on the average of six a season. Materially speaking, we have just about broken even, sold-out houses balancing the not completely sold ones. However, in all other respects, we feel that the results achieved far outweigh the efforts expended in establishing the company.

Because we are a community organization, we have had the enjoyment of being in close personal contact with our public and watching it grow from a small, indifferent body to a large one, composed of articulate individuals who write us letters of appreciation, offer constructive criticism, suggestions, and aid. People who admittedly had never heard opera before have come to a performance, liked it, and returned with friends, or remained steady patrons ever since.

Opera for Special Groups

In many cases, numerically important groups of people became regular operagoers because one of their number happened to attend a performance, enjoyed it, and attracted the attention of all to subsequent offerings. For example, the Music and Recreation Director of one of our major hospitals recommended our opera to her classes of student nurses, and since then they have never failed to appear, forty or fifty strong. In the same way, the local Board of Education became interested in the Association's work. Students in certain advanced music courses are excused from class on opera evenings, and are given credit for their chaperoned attendance at the performance. In fact, the opera has become so popular with students at local schools and colleges, that possibilities have been discussed for performing an opera of their selection under school auspices.

Introducing Young Singers

Although we have found it a practical means of audience attraction to include well-known, established singers in our casts, we have always felt it imperative also to introduce young singers who we thought showed promise of a brilliant future. It has been a source of keenest satisfaction that our judgment, in most instances, has been elsewhere confirmed; and during the past four years we have seen many of these young artists who made a modest start rise to prominence at the Metropolitan. Thus our Association, like all other community opera companies, is able to serve the two-fold purpose of developing an ever-increasing opera public, and providing young, worthy artists an opportunity of a hearing under reputable and favorable circumstances.

Finally, when one considers that our organization is but one of countless community opera companies in the United States, and that each is simultaneously developing an audience, the future of opera seems assured.

A New Jerseyite by birth, Ruth Kelly Martin is a Smith College graduate who continued her studies in languages and music abroad at Lausanne, Munich, the Salzburg Mozarteum, in Vienna, and Budapest. She then returned to this country for further work at Columbia and post-graduate courses in the history of opera at Smith. Besides having written reviews of opera festivals here and abroad for the New York Times, and publicity for several opera organizations, she, with her husband, the conductor Thomas Martin, organized the Hudson Grand Opera Association in Union City, N. J. In collaboration with her husband she made the English translations of The Magic Flute, and Abduction from the Seraglio, for the Metropolitan. Other translations they have done include Der Freischütz, Rusalka, Korngold's The Ring of Polycrates, Boheme, Forza del Destino, and Traviata.

ERIC COATES

(*Continued from page* 14)

being welcome at once makes you feel at home.

"It is striking how alert the musicians are here. In our country every one is tired, but here they are exuberant. And what musicians they are! To listen to Mitchel Miller's oboe in the CBS Orchestra is worth a trip over the ocean!

"The closest I had previously come to American music, besides a casual acquaintance with Samuel Barber, whom I met abroad, is my intimate knowledge of Gershwin's work. He, I believe, has written a most telling and typical American idiom. His drawing of the Negro jazz idiom into the range of symphonic music, adding its color and rhythm to the usual pattern, constitutes, I think, an enrichment of contemporary music."

Trials During Blitz

Eric Coates and his charming wife lived through the whole war in the center of London. On the top floor of the large apartment house opposite Baker Street Station they remained through all the turmoil of the "Blitz" and the buzz-bombs. Asked what made him stay up there, he ventured the opinion that it was better to be hit by the bomb and come down with the rubble, than to have the whole ruins fall on top of oneself! As an antitoxin during these anxious hours he used to write music.

"It takes your mind off the present plight and forces you to think of productive things in the midst of destruction."

Two orchestral suites, one of them The Three Elizabeths, dedicated to the present Queen, and which he conducted over CBS, were written during this period. The Queen, he remarks, is very fond of music and plays the piano herself remarkably well.

During the war Mr. Coates also conducted the London Philharmonic on the famous tour sponsored by Jack Hylton, the bandleader, which provided the necessary funds for the orchestra to continue its work uninterruptedly during the emergency.

Early Life

Coates, composer of semi-classical music widely acclaimed throughout Europe, was brought up in a house which cherished the loftiest musical fare. Bach and the great classics were his first musical companions. But when he gave up his playing in the orchestra and devoted all his time to composing, it may have been an inheritance from his mother, who came from Wales, the country of melodious music, which inspired him to write his amiable and popular scores.

Following his old love for his instrument, he is now writing a work for his famous compatriot, the violist William Primrose.

"My wife and I will take back from there shores the most pleasant memories of gracious people, warm-hearted and generous, and we are looking forward to our next visit over here, with the anticipation that again we shall be 'welcome.'"

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Chicago Grant Park Orchestra—2 appearances

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Cleveland Summer Orchestra
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South Bend Symphony Orchestra

Photo by Alfredo Valente

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ALABAMA

Tuscaloosa: University of Alabama Symphony (60). Ottokar Cadek, conductor. Soloist: Roy McAllister, pianist. 4 concerts. Foster Auditorium (3,500). Mgr., Dr. Alton O'Steen, University, Ala.

ARKANSAS

Little Rock: Arkansas State Symphony (50). William Hacker, conductor. Soloists: William Hacker, Marjorie Lawrence, John Glasier. 50 concerts. 6 four-day tours. Serving entire state with sponsoring (permanent) societies in 10 towns. Mgr., Sidney Ducote, 118 W. 4th St.

ARIZONA

Tucson: Tucson Symphony (75). Samuel S. Fain, conductor. Soloists: Sara Mason Reece, Robert O'Connor, Julia Rebeil. 4 concerts. University of Arizona Auditorium (2,000).

CALIFORNIA

Hollywood: Hollywood Bowl Symphony (100). Leopold Stokowski, conductor. 32 concerts. Summer season. Hollywood Bowl (20,000). Mgr., Dr. Karl Wecker, 2301 N. Highland Ave., Hollywood 28.

Long Beach: Woman's (Municipal) Symphony (100). Eva Anderson, conductor. Soloists: California artists only. 12 concerts and tours of California and West Coast. Convention Hall, Municipal Auditorium (4,800). Mgr., H. B. Whitaker, 739 St. Louis Ave., Long Beach 4.

Los Angeles: Los Angeles Philharmonic (Southern California Symphony Assn.) (91). Alfred Wallenstein, conductor. Charles Munch, Lukas Foss, guest conductors. Soloists: Nathan Milstein, Byron Janis, Yehudi Menuhin, Eula Beal, Set Svanholm, Jacques Thibaud, Leonard Pennario, Emanuel Vardi, Robert Casadesus, Raya Garbousova, Witold Malcuzynski, Gilles Guilbert, David Frisina. 34 concerts. Philharmonic Auditorium (2,660). Tours: Santa Barbara, 5 concerts; Glendale, 3; San Pedro, 2; Claremont, 3; Alhambra, 3; Compton, 2; San Diego, 6; Whittier, 3; Santa Monica, 3; Beverly Hills, 3; Bakersfield, 1; Long Beach, 4; Pasadena, 4; Berkeley, 1; San Jose, 1; Sacramento, 2; San Francisco, 2. Mgr., Wilfrid L. Davis, 427 West Fifth St., Los Angeles 13.

Oakland: Oakland Symphony Orchestra (90). Dr. Orley See, conductor. Soloists: Phillip Nelson, Bernard Abramowitsch, Edward Ulric and others. 10 concerts. 5 symphony concerts and 2 young people's concerts in Oakland Civic Auditorium (2,000); summer concerts at Woodminster Bowl (3,500). Mgr., Ralph E. Hillegas, 1494 Grand Ave., San Leandro.

Santa Monica: Santa Monica Symphony (90). Jacques Rachmilovich, conductor. Soloists: Louis Kaufman, Shura Cherkassky, Lillian Steuber and John Crown, Eula Beal, Rad Robinson, Marian Ball, Mary Scott. 7 concerts last season. Barnum Hall (1,500). Broadcast twice over Warner Bros. Radio Studio. Mgr., Mrs. Delphine Delmas Rasco, 740—19th St.

Los Angeles: Los Angeles Women's Symphony (80). Ruth Haroldson, conductor. Soloists: Eula Beal, Lester Horton, William Smart, Charles Cadman, etc. 8 concerts. Belmont Auditorium (2,500). Mgr., LaRuth Anderson, Whittier College, Whittier, Calif.

Pasadena: Pasadena Civic Music Assn. (85) Richard Lert, conductor. Soloists, usually 12, including the chorus concerts. 7 concerts. Pasadena Civic Auditorium (3,000). Mgr., Lida M. Marshall, 16 N. Marengo Ave. R. 712, Pasadena 1.

San Francisco: San Francisco Symphony (Musical Assn. of San Francisco) (95). Pierre Monteux, conductor. 12 soloists. 143 concerts. Opera House (3,300). 8 weeks' transcontinental tour. Mgr., Howard K. Skinner, Memorial Opera House.

Whittier: Whittier College Community Symphony (90). Ruth Haroldson, conductor. Soloists: Lohmann, Lach, Dorothy Simpson-Smith and others. 6 concerts. Whittier High School Auditorium. No admission charges. Expenses met by patrons. Mgr., Horace Rees, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony (73). Dr. Frederick Boothroyd, conductor. Soloists: Werner Gebauer, Eugene List, Dorothy Maynor. 4 concerts and 1 "pop." High School Auditorium (1,447). Mgr., Lucinda Shutt, 1018 E. Willamette.

Denver: Denver Symphony (80). Saul Caston, conductor. 15 regular concerts, 5 children's concerts and 3 youth concerts. Auditorium (3,200). Tours to nearby towns. Mgr., Helen Black, 458 City and County Bldg.

Denver: The Civic Symphony Orchestra has been discontinued, and there will be a training orchestra for young people rehearsing every week and giving one concert at the end of the season.

CONNECTICUT

New Haven: New Haven Symphony (80). Hugo Kortschak and Richard Donovan, conductors. 8 concerts, 3 children's concerts and 6 summer "pops." Woolsey Hall (2,378). Mgr., Meyer Sokoloff, P.O. Box 233, New Haven.

DISTRICT OF COLUMBIA

Washington: National Symphony (100). Hans Kindler, conductor. Soloists: Myra Hess, Gladys Swarthout, Rudolf Serkin, Dorothy Kirsten, Fritz Kreisler, Artur Rubinstein, Rudolf Firkusny, Albert Spalding, Igor Gorin, Alexander Sved, Efrem Zimbalist, Percy Grainger, Blanche Thebom, etc. 99 concerts. Constitution Hall (3,844). 54 concerts on tour. Bus. Mgr., J. E. Mutch, 1113 Woodward Blvd., Washington 5. Gen. Mgr., J. P. Hayes, 1113 Woodward Bldg., Washington 5.

Washington: United States Navy Band Symphony Orchestra. Lt. Charles Brendler, conductor. Discontinued.

FLORIDA

Coral Gables: University of Miami Symphony (75). Modeste Alloo, conductor. Dr. Howard Hanson, guest conductor. Soloists: Patricia Travers, Josephine Antoine, William Kapell, Rafael Lagares, Jesus Maria Sanroma. 18 concerts. Miami Senior High School Auditorium (1,700). Mgr., Mrs. Arnold Volpe, Symphony Office, University of Miami.

GEORGIA

Atlanta: Atlanta Orchestra (102). Henry Sopkin, conductor. 4 soloists. 7 concerts. Municipal Auditorium (5,600). Mgr., D. McClatchey, 1045 Hurt Bldg.

IOWA

Davenport: Tri-City Symphony (80). Oscar Anderson, conductor. Soloists: Tossy Spivakovsky, Eugene List, Licia Albanese, Whittemore and Lowe. 5 concerts. Masonic Temple (3,000). Mgr., Mrs. Terry Marsh, P.O. Box 122.

Des Moines: Drake-Des Moines Symphony (90). Frank Noyes, conductor. Soloists: Julius Huehn, Carroll Glenn, Jesus Maria Sanroma, and young artist audition winners. 4 concerts. Roosevelt High School Auditorium (2,200). Mgr., Victor E. Young, 708 Grand Ave.

Sioux City: Sioux City Symphony (80). Leo Kucinski, conductor. Soloists: Frances Greer, Leon Fleisher, Robert Weede. 3 concerts. Orpheum Theatre (2,648). Mgr., Howard S. Hatfield, Pres., 411 Commerce Bldg.

Waterloo: Waterloo Symphony discontinued during the war; has not resumed playing as yet. Sec'y, Mrs. Jack Campbell, 118 Sans Souci Drive.

ILLINOIS

Bloomington: Bloomington-Normal Symphony (75). R. Dwight Drexler, conductor. Soloist: Edward Preodor. 2 concerts. Scottish Rite Temple (1,400). Mgr., Maury Powell, Corn Belt Bldg.

Chicago: Chicago Business Men's Orchestra (108). Dr. George Dasch, conductor. Soloists: Anne McKnight, Mishel Piastro, Percy Grainger. 3 concerts. World premiere of George Lytton Memorial Award, "State Street." Orchestra Hall (2,582). Public Relations: Allan Carpenter, 200 E. Ontario, Chicago 11.

Chicago: Chicago Metropolitan Symphony. Max Sinzheimer, conductor. 10 concerts. Temple Sholom Auditorium (3,000). Pres., Samuel Kassel. Mgr., Samuel Dolnick.

Chicago: Chicago Symphony (97). Desire Defauw, conductor. Soloists: Morini, Casadesus, Heifetz, Kapell, Camilla Williams, Serkin, Spivakovsky, Tourel, Firkusny, Desi Halbans. 113 concerts. Two-week tour, and other out-of-town concerts, including 10 in Milwaukee. Orchestra Hall (2,582). Mgr., George A. Kuyper, 220 S. Michigan Ave., Chicago 4.

Evanston: Evanston Civic Orchestra. Elwyn Owen, conductor. 3 concerts. Soloists: Leon Fleisher, Ennio Bolognini, Emery Darcy. Cahn Auditorium (1,200). Pres., Mrs. Albert H. Ullrich, 617 Davis St.

Evanston: Northwestern University Symphony (95). Herman Felber, conductor. Soloists: student. 4 concerts. Cahn Auditorium (1,200). Mgr., George McClay, Northwestern University School of Music.

Peoria: Peoria Symphony. Conductor, not decided. Mgr., George E. Landon, Adams Music Co.

Rockford: Rockford Civic Symphony (84). Arthur Zack, conductor. Soloists: Totenberg, Bannerman, Kinsey. 6 concerts. Sponsors Rockford Junior Symphony, same conductor. Shrine Temple (1,500). Mgr., H. A. Johnson, Spring Creek Rd.

INDIANA

Fort Wayne: Fort Wayne Philharmonic (90). Hans Schwieger, conductor. Soloists: Alexander Brailowsky, Helen Traubel, Herbert Baumel, Mona Paulee, Frances Yeend, John Merrick, David Lloyd. 15 concerts. Semi-professional orchestra, no tours. Quincy Auditorium (2,000). Mgr., Office, Philharmonic Hall, 209 W. Berry St., Fort Wayne 2.

Gary: Gary Symphony (75). Rudolph Reiners, conductor. 6 soloists. 6 concerts. Seamen Hall (900). Mgr., W. Mathews, Gary, Ind.

Indianapolis: Indianapolis Symphony (85). Fabien Sevitzky, conductor. Soloists: Artur Rubinstein, Ezio Pinza, Zino Francescatti, Rudolf Serkin, Jennie Tourel, Isaac Stern, Torsten Ralf, Eugene List, Erica Morini, Ania Dorfmann. 84 concerts. Murat Theater (1,925). 3-week eastern tour, 2-week mid-west tour. About 40 tour concerts. Two NBC broadcasts. Mgr., Howard Harrington, Murat Theater, Indianapolis 4.

North Manchester: North Manchester Civic Symphony (60). Samuel L. Fluecking-er, conductor. No soloists. 3 concerts. Central High School Auditorium (600). Mgr., Liegh Freed, North Manchester.

South Bend: South Bend Symphony (85). Edwyn Hames, conductor. Soloists: Patricia Travers, Jesus Maria Sanroma, Charles Kullman. 6 concerts. Mgr., Mrs. John H. Mitchell, 2110 Parkview Place.

Terre Haute: Terre Haute Civic and Teachers College Symphony (65). Will H. Bryant, conductor. Soloists: Israel Baker, Blaisdell Trio, Marie Rogndahl, Little Philharmonic Symphony, Chicago. 4 concerts. Student Union (1,800). 20th Anniversary, March 26, 1946. Percy Grainger, orchestra of 50, college choir of 50. Mgr., Will H. Bryant, 302N — 6.

KANSAS

Hays: Fort Hays Symphony (60). Carl J. Malmberg, conductor. Soloists: Robert M. Taylor, Frances Magnes. 4 concerts. Sheriden Coliseum (1,500). Will probably tour nearby in another year. Address: Fort Hays State College.

Wichita: Wichita Symphony (89). Orien Dalley, conductor. Soloists: Spalding, List, Primrose, Kaskas, and young artist audition winner. 11 concerts (5 subscription concerts, 2 school concerts, 4 outside concerts). East High School Auditorium (2,200). Mgr., Alan Watrous, Forum Bldg.

KENTUCKY

Covington: Northern Kentucky Symphony (60). Fritz Bruch, conductor. Soloists: gifted students. 3 concerts. YMCA Auditorium (700). Community orchestra. Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, O.

Louisville: Louisville Philharmonic (70). Robert Whitney, conductor. Soloists: Menuhin, List, Sten, Garbousova, Casadesus. 32 concerts (12 evening, 18 matinees for children). Memorial Auditorium (2,350). Mgr., John G. Snowden, 228 Guthrie, Louisville 2.

LOUISIANA

Haynesville: Haynesville High School Orchestra (45). M. J. Nygaard, conductor. Soloist: M. J. Nygaard, Jr. 10 concerts. Haynesville High School Auditorium (1,500). Mgr., R. W. Adkins.

New Orleans: New Orleans Symphony (80). Massimo Freccia, conductor. Soloists: Nathan Milstein, Rudolf Serkin, Erica Morini, Alec Templeton, Leon Fleisher, Artur Rubinstein, Vladimir Horowitz, Zino Francescatti, Isaac Stern, Eugene List, Rose Dirman, Edmund Kurtz. 39 concerts. New Orleans Municipal Auditorium (2,677). Tour: one week in Feb., including Shreveport; and Jackson, McComb and Laurel, Miss. 1 national broadcast. Mgr., George A. Foster, 605 Canal St.

MARYLAND

Baltimore: Baltimore Symphony (85). Reginald Stewart, conductor. Soloists: Yehudi Menuhin, Robert Casadesus, Bartlett and Robertson, Patricia Travers, Igor Gorin, Byron Janis, Heifetz, Isaac Stern, Martial Singher, Ilya Schkolnik, George Neikrug, DeBasil's Original Ballet Russe. 20 concerts, and 12 young people's concerts. Lyric Theater (2,651). Two northern tours, including several Canadian appearances, and a southern tour, each of about 12 days. Mgr., C. C. Cappel, 1112 Fidelity Bldg., Charles and Lexington Sts., Baltimore 1.

MASSACHUSETTS

Boston: Boston Sinfonietta (40). Arthur Fiedler, conductor. Number of concerts undetermined. Symphony Hall (2,631). Mgr., Arthur Fiedler, Symphony Hall, Boston 15.

Boston: Boston Symphony (110). Serge Koussevitzky, conductor, Richard Burgin, associate conductor. Bruno Walter, Leonard Bernstein, Charles Münch, Darius Milhaud, guest conductors. Soloists: Erica Morini, Dame Myra Hess, Heifetz, Ruth Posselt, Rudolf Firkusny, Gregor Piatigorsky. 60 concerts. Symphony Hall (2,631). Minimum of 35 out-of-town concerts in New York and elsewhere. Mgr., George E. Judd, Symphony Hall, Boston 15.

Fall River: Fall River Symphony (60). Ray Groff, conductor. Soloists: Robert Menga, Norman Gingras, Susan Daly, Edmond Furcivele and others to be announced. 4 concerts. Temple Hall (700). 1 concert at Taunton, Mass. Mgr.: Arthur H. Hathaway, 177 Highland Ave.

Springfield: Springfield Symphony (85). Alexander Leslie, conductor. Soloists: William Primrose, Joseph Szigeti, Prescott Barrows, Bernard Lemoine. 10 concerts. Springfield Municipal Auditorium (3,200). Season includes youth concerts, indoor and outdoor pop concerts and concerts by a young people's symphony of 100. Mgr., Springfield Orchestra Assn., Inc., 49 Chestnut St.

Malden: Weltman Orchestral Society (45). Edward I. Adelman, conductor. Soloists: Rose Zulalian, Judith Garvey, Allen Giles. 3 concerts. Gay Auditorium, Malden High School (1,200). The orchestra also gives a semi-popular "pop" concert. Mgr., J. G. Weltman, 599 Main St., Malden 48.

MAINE

Portland: Portland Symphony (70). Russell Ames Cook, conductor. Soloists: Jean Dickenson, Ray Lev, Paul Makovsky. 4 concerts. City Hall (2,500). Mgr., Ralph T. Gould, 31 Forest Rd., Cape Elizabeth.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (50). Joseph E. Maddy and Warren Ketcham, conductors. Local soloists. 5 concerts. High School Auditorium (1,000). Appearances in Monroe and East Lansing. Mgr., Philip O. Potts, 1613 E. Stadium.

Detroit: Detroit Symphony. Karl Krueger, conductor. Soloists: Dorothy Maynor, Yella Pessl, Rudolf Firkusny, Jussi Bjoerling, George A. Haddad, Josef Gingold, Eva Prchlikova, Tito Schipa, Artur Schnabel, Georges Miquelle, Tossy Spivakovsky, Alexander Kipnis, Marian Anderson. 37 concerts. Music Hall (4,500). Pres., Henry H. Reichhold, Music Hall, 350 Madison Ave., Detroit 6.

Flint: Flint Symphony (90). Dr. William W. Norton, conductor. Soloists: Mostly artists within the state. 5 regular concerts. Central Auditorium (1,000). Occasional dates nearby. Mgr., Board of Management, George W. Cochrane; Pres., 135 White St., Flint 5.

Grand Rapids: Grand Rapids Symphony (85). Rudolph Ganz, conductor. 6 soloists. 7 concerts. Civic Auditorium (4,400). Mgr., Gaylord C. Gill, 226 Scribner Ave. N.W., Grand Rapids 4.

Kalamazoo: Kalamazoo Symphony (85). Herman Felber, conductor. Soloists: Georges Enesco, Patricia Travers, Doris Gilchrist, Elwyn Carter, Leonard Pennario, and audition winners. 7 concerts. Central High Auditorium (2,600). Mgr., Mrs. H. M. Snow, 113 Allen Blvd.

Lansing: Lansing Civic Symphony (60). Romeo Tata, conductor. Soloists: Robert Marshall, Glauco D'Attili, Edna Phillips, Rosalind Nadell. 4 concerts and 4 "pops." Prudden Auditorium (2,800). Mgr., Arthur Luedders, 424 W. Barnes Ave.

Saginaw: Saginaw Civic Symphony (60). W. A. Boos, conductor. Soloists: Joseph Gingold, American Troubadours, John Tones, Shura Cherkassky. 4 concerts. Auditorium (2,500). Mgr., Peters Oppeman, 2418 Mackinaw St.

MINNESOTA

Duluth: Duluth Symphony (80). Tauno Hannikainen, conductor. Soloists: Torsten Ralf, Isaac Stern, Robert Graham, Luboshutz and Nemenoff, Leonard Shure. 10 concerts. Armory (3,000). Mgr., A. H. Miller, 704 Alworth Bldg., Duluth 2.

Minneapolis: Minneapolis Symphony (87). Dimitri Mitropoulos, conductor. Yves Chardon, assistant conductor. Soloists: Eleanor Steber, Gregor Piatigorsky, Artur Rubinstein, Dimitri Mitropoulos, Fritz Kreisler, Martial Singher, Artur Schnabel, Tossy Spivakovsky, Louis Krasner, Leonard Pennario, Yves Chardon, Joseph Szigeti, Hilde Somer, Astrid Varnay, Robert Casadesus. Original Ballet Russe. 40 concerts in Minneapolis and St. Paul. Northrup Auditorium (4,841). 2 broadcasts, NBC network. 3 sessions of recording for RCA-Victor. 81 concerts on tour, extending from Albany, N. Y., to Seattle and Portland. Mgr., Arthur M. Gaines, Northrop Auditorium, Minneapolis 14.

MISSOURRI

Columbia: Burrall Symphony (80). James Adair, conductor. Soloists: Joseph Szigeti, Percy Grainger, Joel Berglund, Johnson and Milliken, New England Opera Co. 6 pairs of concerts. Stephens College Auditorium (950). Tours to Jefferson City, Kansas City. Mgr., James G. Rauck, Burrall Office Stephens College.

Kansas City: Kansas City Philharmonic (74). Efrem Kurtz, conductor. Soloists: Zaremba, Kurtz, Morini, Thebom, Schnabel, Rubinstein, Jepson, Brailowsky, Szigeti. 10 pairs subscription concerts, 10 "pops," 14 children's concerts, 13 weeks' radio, 6 special concerts. Music Hall (2,572). Mgr., M. L. Henderson, 918 Scarritt Bldg., Kansas City 6.

St. Louis: Little Symphony (23). Stanley Chapple, conductor. 5 soloists. 6 concerts. Washington University Quadrangle Auditorium. Mgr., Mrs. Henry Bry, 6926 Delmar.

St. Louis: St. Louis Philharmonic (95). Stanley Chapple, conductor. Two soloists. 4 concerts. Series of 4 pre-concert lectures by Mr. Chapple. Opera House, Kiel Auditorium (3,550). Mgr., S. Carl Robinson, St. Louis Philharmonic Society, 3869 Park Ave., St. Louis 10.

St. Louis: St. Louis Symphony (85). Vladimir Golschmann, conductor. Soloists: Sanroma, List, Elman, Carmen Torres, Rubinstein, Stern, Kapell, Casadesus, Francescatti, Piatigorsky, Frances Yeend, Mario Lanza, Uninsky, Berglund, Heifetz, Ania Dorfman, Arrau. 75 concerts. Kiel Auditorium Opera House (3,550). Mgr., William Zalken, 1607 Arcade Bldg., St. Louis 1.

MISSISSIPPI

Jackson: Jackson Symphony (70). Theodore Russell, conductor. Soloists: Frances Greet, Sydney Foster. 5 concerts. Bailey High School Auditorium (1,000). Mgr., Gordon Marks, Box 1757.

NEW JERSEY

Bloomfield: Bloomfield Symphony (90). Walter Kurkewicz, conductor. Soloists: Edward Goldman, J. Applebaum, C. Mazzete. 4 concerts. High School (1,450). Mgr., C. A. Emmons, 82 Broad St.

Nutley: Nutley Symphony (60-65). Nicol Cambourakis, conductor. Soloists: Ter-

(Continued on following page)

Orchestras and Opera Companies of the Americas

(Continued from preceding page)

esa Ann Carr, Raymond Hellman, Beatrice Hyman. 3 concerts. Nutley High School (800). Tours being arranged. Mgr., Leon J. Walrath, Pres., 56 Whitford Ave.

Orange: New Jersey Symphony (90). Dr. Frieder Weissmann, conductor. Soloists: Horace Quatararo, Fuchs, Simon Barere. 6 concerts, also youth concerts. Orange Auditorium (1,263), Montclair Auditorium (1,100). Mgr., Augustus Zainzig, Griffith Bldg., Newark. Mrs. P. O. Griffith; Pres., R. Bainzman, Hon. Pres.

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony (68). Kurt Frederick, conductor. Soloists: George Fenley, Percy Grainger. 5 concerts. High School Auditorium (800). Mgr., Roy E. Thompson, P.O. Box 605.

NEW YORK

New York: National Orchestral Association. Training Orchestra, average size, about 120, but from 200 to 300 may be enrolled during the year. Leon Barzin, conductor. 4 concerts. Carnegie Hall. Mgr., Barnett Byman, 119 W. 57th St., New York 19.

New York: New York City Symphony (about 75). Leonard Bernstein, conductor. Soloists: Leonard Bernstein, Benny Goodman, Collegiate Chorale, Paul Wittgenstein, Leo Smit, Gold and Fizdale, Werner Lywen. 20 concerts in fall series, spring series to be announced. New York City Center (2,692). Mgr., Paul Moss, 130 W. 56th St., New York 19.

New York: New York Philharmonic-Symphony (105). Artur Rodzinski, musical director. Charles Münch, Leopold Stokowski, George Szell, Bruno Walter, guest conductors. Walter Hendl, assistant conductor. Rudolph Ganz, conductor Young Peoples Concerts. Soloists: Arrau, Casadesus, Dorfmann, Istomin, Jonas, Kapell, List, Malcuzynski, Rubinstein, Sanroma, Schmitz, Serkin, Templeton, Zaremba, Corigliano, Elman, Francescatti, Fuchs, Heifetz, Menuhin, Rosenker, Stern, Szeryng, Szigeti, Thibaud, Landowska, Kurtz, Rose, Teyte, Singher. 107 concerts, including 6 Young People's Concerts. Carnegie Hall. Post-season tour, four weeks, 28 concerts, South (as far as New Orleans) and Middle West; Rodzinski conducts 17, Leopold Stokowski, 11. First southern visit in history of orchestra. 4 other out-of-town concerts: Norwalk, Princeton, Hartford, Springfield and Worcester, Mass. Mgr., Arthur Judson, 113 W. 57th St., New York 19.

New York: American Youth Orchestra (85). Dean Dixon, conductor. Soloists: Davis Schuman, Claudette Sorel, 4 solo vocalists. Others to be announced. 18 concerts, including 8 youth concerts. Opera and Ballet included. Carnegie Hall and Hunter College, YM and YWCA's, settlement houses, etc. Tours: Army bases and hospitals. Address: 302 Convent Ave., New York 31.

Poughkeepsie: Dutchess County Philharmonic (70). Ole Windingstad, conductor. Soloists: Albert G. Hunter and others. 4 concerts. Poughkeepsie High School Auditorium (1,048). Mgr., Edwin L. Daniels, Pres., 86 College Ave.

Queens: Queens Symphonic Society (60). Robert Stanley, conductor. 5 concerts. Mgr., Adele Carr, 80-15 Grenfell Ave., Kew Gardens, N. Y.

Rochester: Rochester Civic Orchestra (50). Guy Fraser Harrison, conductor. 55 concerts in Rochester. Short tour. Mgr., Arthur M. See, 26 Gibbs St., Rochester 4.

Rochester: Rochester Philharmonic (82, including the 50 members of the Rochester Civic Orchestra). Guest conductors: Erich Leinsdorf, Leonard Bernstein, Georges Enesco, Vladimir Golschmann, Guy Fraser Harrison. 14 concerts in Rochester. Tour of 2 weeks. Mgr., Arthur M. See, 26 Gibbs St., Rochester 4.

White Plains: Westchester Symphony (75). Milton Forstat, conductor. 4 concerts. Eastview High School (1,000). Concerts in other towns in Westchester County. Mgr., Herbert F. Roemmele, 103 Robert Ave., Port Chester, N. Y.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (65). Benjamin F. Swalin, conductor. Approx. 100 concerts. Tours will include all cities within the state where contracts have been signed, and possibly a few out-of-state concerts. Field Representative: Albin Pikutis, Chapel Hill.

OHIO

Canton: Canton Symphony (65). Richard Oppenheim, conductor. Soloists: Carroll Glenn, Hilde Somer, Samuel Thavill. 4 concerts. Tiniken Vocational H. S. Auditorium (1,005). Mgr., R. W. Oppenheim, 315 N. Market.

Cincinnati: Cincinnati Symphony (85). Eugene Goossens, conductor. Soloists: Travers, Heifetz, Francescatti, Serkin, List, Kapell, Adler, Micheau. 20 pairs concerts, 5 popular, 5 young peoples. Cincinnati Music Hall (3,460). Tour of approx. 53 cities. Mgr., J. M. O'Kane, 1106 First National Bank Bldg., Cincinnati 2.

Cleveland: Cleveland Orchestra (94). George Szell, conductor. Rudolph Ringwall, associate conductor. Bruno Walter, Igor Stravinsky, Georges Enesco, guest conductors. Soloists: Artur Rubinstein, Joseph Szigeti, Artur Schnabel, Adolf Busch, Leon Fleisher, Rudolf Serkin, Erica Morini, William Kapell, Hermann Busch, Joseph Knitzer. 145 concerts. Tours: 1 week, Nov., 2 weeks, Feb., 1 week, March. Severance Hall (2,000). Mgr., C. J. Vosburgh, 1101 Euclid Ave., Cleveland 6.

Columbus: Columbus Philharmonic (80). Izler Solomon, conductor. Soloists: Piatigorsky, Rubinstein, Francescatti, Janis, Primrose, Merriman. 30 concerts. Memorial Hall (3,300). Six out of town tours, two radio programs. Mgr., Norman Stuckey, 50 N. High St.

Dayton: Dayton Philharmonic (70). Paul Katz, conductor. Soloists: Artur Rubinstein, Jan Peerce, Gregor Piatigorsky, Dorothy Maynor. 7 concerts and 6 children's concerts. Mgr., Miriam Rosenthal, Biltmore Hotel.

Springfield: Springfield Symphony (70). Walter Heermann, conductor. Soloists: Paul Matthen, Frances Magnes, Barbara Holmquest. 3 concerts. Springfield Memorial Hall (2,600). The Messiah given yearly, with all-city choir. Mgr., Edwin A. Juergens, 312 Arcue Bldg.

Toledo: Friends of Music, small symphony (40). Hans Lange, conductor. Soloists: young Americans. 11 concerts (4 regular evening, 3 chamber music, 4 afternoon children's free concerts). Ursuline Academy Auditorium (950). Mgr., Rodney Davis, 1032 Lincoln Ave.

Youngstown: Youngstown Symphony (75). Carmine and Michael Ficocelli, conductors. Soloists: Weede, Arrau, Zimbalist, Kurenko, Grainger, South High Choir. Stambaugh Auditorium (2,535). Mgr., Youngstown Symphony Society, 815 Union Nat. Bank Bldg., Youngstown 3.

OKLAHOMA

Oklahoma City: Oklahoma State Symphony (80). Victor Alessandro, conductor. Soloists: Helen Traubel, Zino Francescatti, Whittemore and Lowe, Robert Merrill, Vivian Della Chiesa, Raoul Jobin, Rudolf Firkusny, Dimitry Markevitch, Robert Rudié. 23 concerts. Municipal Auditorium (6,000). Approx. 15 tours. Mgr., J. A. Federhen, Municipal Auditorium.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (75). Russell Gerhart, conductor. Soloists: Mischa Mischakoff, Grace Castagnetta, Ruth Freeman, Dougherty and Rusicka, Doris Stockton. 5 concerts and spring "pop." Jaffa Mosque (3,000). Mgr., Martha C. Gerhart, 914—28 Ave.

Erie: Erie Philharmonic (80). John Metcalf, conductor. Soloists: Ellabelle Davis, Mischa Mischakoff. 5 concerts. Strong Vincent Auditorium (1,465). Mgr., Elaine Pulakos, Pentacres, Erie, Pa.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor. Soloists: Zadel Skolovsky, Jennie Tourel, Henri Temianka, Hilde Somer, Robert Weede. 5 concerts. Young Peoples concerts. The Forum (1,833). 5 out-of-town concerts. Mgr., George R. Naugle, 310 Patriot-News Bldg.

Johnstown: Johnstown Municipal Symphony (75). Russell Gerhart, conductor. Soloists: Adelaide Abbott, Edward Kane, Katherine Glaser, Ruth Freeman, Ossy Renardy. 5 concerts and "pop" with Central High School Chorus. Central High School Auditorium (2,000). Mgr., Ernald Naylor, 143 Derby St.

Philadelphia: Germantown Symphony (85). Arthur Bennett Lipkin, conductor. Soloists: Max Aronoff, D. Madison, Boret Atkinson, Dorothy Faust Casmen. 3 concerts. Germantown High School Auditorium (1,200). Mgr., Raymond V. Shepherd, 1835 Arch St., Philadelphia 3.

Philadelphia: Pennsylvania Philharmonic (55-65). Luigi Carnevale, conductor. 9 soloists. 3 concerts, with additional concerts to be announced. Town Hall (2,000) and Academy of Music (3,000). Mgr., Domenick Pilito, Crozer Bldg., 1420 Chestnut St.

Philadelphia: Philadelphia Pops Orchestra (80). Max Leon, founder-conductor. Soloists: Rise Stevens, Todd Duncan, Percy Grainger, Robert Merrill, Sonia Leon, Antony Zungolo. 6 concerts. Academy of Music (3,000). Mgr., Schima Kaufman, 1226 Bankers Securities Bldg., Philadelphia 7.

Philadelphia: Philadelphia Orchestra (102). Eugene Ormandy, conductor. Dimitri Mitropoulos, Igor Stravinsky, Bruno Walter, George Szell, Alexander Hilsberg, guest conductors. Soloists: Rudolf Serkin, Robert Casadesus, William Kapell, Claudio Arrau, Rudolf Firkusny, Eugene List, Erica Morini, Zino Francescatti, Gregor Piatigorsky, William Kincaid, Martial Singher, Bidu Sayao, Rosalind Nadell, Salvatore Baccaloni. 28 pairs, 10 single concerts, 5 youth concerts, five children's concerts. Academy of Music (3,052). Worcester Festival; Midwestern tours, Nov. 4-9 and Feb. 10-16. Regular series in New York, Washington, Baltimore, Richmond, Harrisburg, Ann Arbor Festival. Concerts in Buffalo and Toronto. Mgr., Harl McDonald, 1910 Girard Trust Co. Bldg., Philadelphia 2.

Pittsburgh: Pittsburgh Symphony (90). Fritz Reiner, conductor. Zoltan Kodaly, Vladimir Bakaleinikoff, Walter Hendl and James Guthrie, guest conductors. Soloists: Claudio Arrau, Hugo Kolberg, William Kapell, Gregor Piatigorsky, Joseph Szigeti, Robert Casadesus, Jascha Heifetz, Isaac Stern, Artur Rubinstein, Rudolf Serkin, Ezio Pinza, Frances Yeend, Julius Huehn, Mendelssohn Choir, Nino Martini, Alec Templeton, Larry Adler, Anne Brown, Rise Stevens, John Charles Thomas, Jane McGowan. 115 concerts. Syria Mosque (3,700). Tour, Jan. 20-Feb. 28, 33 concerts, midwest, Texas, 6 in Mexico City, 1 in Monterrey, concerts in southern states. Mgr., Edward Specter, 1305 Farmers Bank Bldg., Pittsburgh 22.

Reading: Reading Symphony (80). Alexander Hilsberg, conductor. Soloists: Tossy Spivakovsky, Gertrude Steinbergh, Shura Cherkassky. 4 concerts. Rajah Theatre (2,100). Mgr., Dorothy B. Rowe, 47 S. 6th St.

Scranton: Scranton Philharmonic (100). Dr. Frieder Weissman, conductor. Soloists: Eugene Istomin, Mac Morgan, Camilla Williams, Ellen Ballon, Erno Valasek. 5 concerts and 2 youth concerts. Masonic Temple (1,822). Mgr., Ruth Zulauf, Chamber of Commerce Bldg., Pauline Peck, Pres.

Sunbury: Sunbury Symphony (75). Simon Asen, conductor. Soloists: local. 1 concert, Brenda Lewis, chorus. 5 concerts. Fourth Ward Auditorium (1,300). Mgr., George Byers, 43 So. 5th St.

York: York Symphony (75). Louis Vyner, conductor. Soloists: Margaret Lawrence, Ray Lev, Roman Totenberg. 4 concerts. William Penn Senior H. S. Auditorium (1,710). Mgr., Roy O. McLaughlin, 5063 Philadelphia St.

RHODE ISLAND

Providence: Rhode Island Philharmonic (32). Francis Madeira, conductor. Soloists: Carroll Glenn, Emma Beldan, Joseph Battista. 17 concerts, 3 tours through 5 principal cities of Rhode Island. Mgr., Raymond G. Williams, 31 Laurel Ave.

SOUTH CAROLINA

Charleston: Charleston Symphony (60). J. Albert Fracht, conductor. 3 soloists. 3 pairs of concerts. Memminger Auditorium (1,040). Mgr., Maud Winthrop Gibbon, 97 Rutledge Ave.

Columbia: Southern Symphony (64). Carl Bamberger, conductor. Soloists: Patrice Munsel, Jan Peerce and others. 7 concerts. Township Auditorium (3,500). Mgr., James Y. Perry, 13 Arcade Bldg.

Spartanburg: Spartanburg Symphony (45). Pedro Sanjuan, conductor. Soloists to be selected. 5 concerts. Twichell Auditorium (2,200). Mgr., Alice L. Godard, Converse College.

TENNESSEE

Cleveland: Bob Jones College Orchestra (50). Karl Keefer and Herbert Hoover, conductors. 1 concert, 2 operas. Margaret Mack Auditorium (820). Mgr., Guyla Pearson, Bob Jones College.

Knoxville: Knoxville Symphony (50). Lamar Stringfield, conductor. 4 concerts. Mgr., A. M. McNerney, Box 1385.

Memphis: Memphis Symphony (65). Vincent de Frank, conductor. Soloists, undecided. Ellis Auditorium (2,440). Mgr., Mrs. George Clarke Houston, 769 University Blvd., Memphis 7.

TEXAS

Dallas: Dallas Symphony (86). Antal Dorati, conductor. Soloists: Menuhin, Rubinstein, Thebom, Stern, Travers, Somer, Sandor, Svanholm, Sten, Morton Gould. 41 concerts. Fair Park Auditorium (4,300). Tours of east and west Texas. Invited to tour England, spring, 1947. Victor-Red Seal Records. Mgr., Lanham Deal, Fair Park Auditorium.

El Paso: El Paso Symphony (80). H. Arthur Brown, conductor. Soloists: Eugene List, Conrad Thibault, Eleanor Steber, Piatigorsky, Maryla Jonas, Robert Brass. 20 concerts. Liberty Hall (3,000). Southwestern tour. Mgr., Mrs. A. F. Quisenberry, Hilton Hotel.

Houston: Houston Symphony (75). Ernst Hoffmann, conductor. City Auditorium (4,000). Mgr., Homer F. Springfield, 3410 Burlington.

San Antonio: Symphony Society of San Antonio (78). Max Reiter, conductor. Soloists: James Melton, Eugene List, William Primrose, Joseph Szigeti, Jesus Maria Sanroma, Frances Yeend, Zino Francescatti, Robert Merrill, Igor Stravinsky, Blanche Thebom, Bidu Sayao, Jascha Heifetz, Rudolf Serkin. 50 concerts. Auditorium (6,000). 10 concerts on tour. Mgr., E. H. Keator, 209 Travis Bldg.

Waco: Waco Symphony (98). Max Reiter, conductor. Soloists: Eugene List, Frances Yeend, Jascha Heifetz. 3 concerts. Waco Hall (2,417). Mgr., Miss Rae Novich, 510 Austin Ave.

UTAH

Salt Lake City: Utah Symphony (60). Werner Janssen, conductor. 5 soloists. 9 concerts. Mormon Tabernacle (4,120). 2 tours, winter and spring). Mgr., Ruth Cowan, 125 So. Main St.

VERMONT

Middlebury: Vermont Symphony Orchestra (60). Alan Carter, conductor. Soloists: Balokovic, Iturbi, Otto Luening, Ethel Luening, George Finckel, Maxine Stellman, Stell Andersen, etc. 12 concerts in 12 Vermont towns each season. Mgr., Blair Macfarlane, Peru, Vt.

WASHINGTON

Seattle: Seattle Symphony (75). Carl Bricken, conductor. Soloists: Stella Roman, Paul Wittgenstein, Alexander Kipnis, Gunnar Johanson, Randolph Hokanson, Isaac Stern, Robert Casadesus, Erica Morini. 9 concerts. Moore Theatre (1,700). Mgr., Phil Hart, 620 Seaboard Bldg., Seattle 1.

Seattle: Youth Symphony (over 90). Francis Aranyi, founder-conductor. Thomas Rodrique, assistant conductor. Concerts all year around. Regular concerts at Moore Theatre; concerts at Seattle public schools; Summer Twilight Concerts sponsored by Seattle Park Board; several concerts out of town. Because of increasing applications to join the Youth Symphony, the Little Symphony was established this fall. Mgr., Francis Aranyi, 305 Aurora Ave., Seattle 9.

Spokane: Spokane Philharmonic (65). Harold Paul Whelan, conductor. Soloists: Richard Gregor, Eleanor Skok, Rita Lorraine, Eleanor Hall Mader, Edmund Marty. 85 concerts. Post St. Theater (1,400). Concert in Wenatchee, Wash. Pres., Harlan I. Peyton, 417 Peyton Bldg.

WEST VIRGINIA

Huntington: Huntington Symphony (60). A. A. Schoewe, conductor. Soloists: John Carter, Nan Merriman, Whittemore and Lowe, Patricia Travers, Jesus Sanroma. 10 concerts. City Auditorium (2,400). A new series will be 4 "pop" concerts. Mgr., Paul C. Jamieson, 611—7th Ave.

Charleston: Charleston Symphony (75). Antonio Modarelli, conductor. Soloists: Roy Johnson, Silas W. Pickering II, Lucius Metz, Harry Hoffman. 15 concerts. Shrine Mosque (1,200). Mgr., Mrs. Helen M. Thompson, 1004 Kanawha Blvd. E.

WISCONSIN

Kenosha: Kenosha Symphony (70). Richard Czerwonky, conductor. Soloists: Mischa Elman, Jeanne Klein, Alberto Salvi, Mary D Bradford H. S. Auditorium (1,600). Mgr., Mrs. Ragnhild Holmquist Congdon, 5830 Sixth Ave.

La Crosse: La Crosse Civic Orchestra (70). Leigh Elder, conductor. 2 concerts. Vocational School Auditorium (1,200). Mgr., Alvin Mikelson, 1711 Madison St.

Milwaukee: Milwaukee Friends of Music, Inc. (65). Dr. Julius Ehrlich, conductor. 8 concerts. The above organization operates the Milwaukee Symphony Orchestra and the Milwaukee Sinfonietta. Pabst Theatre (1,623). Mgr., Harold M. Mottram, 622 N. Water St., Milwaukee 2.

CANADA

Montreal: Les Concerts Symphoniques (80). Desire Defauw, conductor. 42 concerts. Plateau Hall (1,300). Mgr., Pierre Beique, 1504 Sherbrooke St. W.

Montreal: Montreal Women's Symphony (65). Ethel Stark, conductor. Soloists: Percy Grainger and others. 5 concerts. Plateau Hall (1,300). Mgr., Madge Bowen, 311 Dominion Sq. Bldg.

Ottawa: Ottawa Philharmonic (75). Dr. Allard de Ridder, conductor. 4 concerts, 5 summer concerts. Capitol Theatre (2,523). Mgr., Robert B. Rocque, 117 Henderson Ave.

Quebec: L'Orchestre Symphonique de Quebec (65). Lieutenant Edwin Belanger, conductor. Sir Ernest MacMillan, guest conductor. Soloists: Pierrette Alarie, Leopold Simoneau, Lubka Kolessa, Louise Meiszner, Cecile Dulac, Gerhard Kander, Percy Grainger. Palais Montcalm (1,400). Mgr., Paul Eugene Jobin, 600 St.-Cyrille.

Toronto: Toronto Symphony (84). Sir Ernest MacMillan, conductor. Ettore Mazzoleni, associate conductor. Soloists: Jonas, Serkin, Sanroma, Spivakovsky, Adler, Kaskas, Grandjany, Jepson, Enesco, and 3 others. 66 concerts. Massey Hall (2,782). 6 tour concerts in Canada. Mgr., J. W. Elton, Massey Hall, 178 Victoria St.

Toronto: Toronto Philharmonic Orchestra (Promenade Symphony Concerts) (90). Guest artists and conductors. 24 summer concerts. Varsity Arena (7,500). Mgr., Ernest Johnson, 402 Metropolitan Bldg.

Saskatoon. Saskatoon Symphony (50). Dean Arthur Collingwood, conductor. 4 concerts. Bessborough Hotel (600). Mgr., E. W. Griffiths, University of Saskatchewan.

Vancouver: Vancouver Symphony (80). Guest conductors: Otto Klemperer conducts 8 concerts. Others are Gregori Garbovitzky, Jacques Singer, Joel Gerhardt, Bernard Heinze. Soloists: Resnik, Cherniavsky, Skolovsky, Kander, Meiszner, Somer. 12 concerts. Orpheum Theatre (3,000). Pres., Mrs. E. E. Buckerfield, 2040 Marine Dr. S.W.

LATIN-AMERICA

ARGENTINA

Buenos Aires: Orquesta Sinfonica. Under general management of the Colon Theater's General Director. Guest conductors.

Buenos Aires: Asociacion Filarmonica de Buenos Aires. Juan Jose Castro, conductor. Pres., Magdalena Bengolea de Sanchez Elia.

Buenos Aires: Asociacion del Profesorado Orquestal. Address: Sarmiento 1676.

Buenos Aires: Orquesta de Radio El Mundo. Guest conductors.

Buenos Aires: Orquesta Sinfónica Juvenil Argentina. Luis Gianneo, conductor.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfonica - Teodoro Fuchs, conductor.

Rosario: Orquesta Asociación Sinfonica-José F. Berrini, conductor.

Rosario: Orquesta de la Sociedad Filarmónica.

CHILE

Santiago: Orquesta Sinfónica del Estado. Armando Carvajal, conductor and guest conductors. Address: Teatro Municipal.

Concepción: Orquesta Sifónica. Esteban Iturra, conductor.

CUBA

Havana: Philharmonic Orchestra of Havana. Erich Kleiber, conductor. Mgr., Ludwig Lustig, 314 W. 94th St., New York 25. Bus. Mgr., Guillermo Rodriguez, San Miguel 410 altos, Havana.

Havana: Orquesta de Camara de la Habana. José Ardevol, conductor. Office: Calle 6, No. 505 (altos), Vedado, Havana

BRAZIL

Rio de Janeiro: Brazilian Symphony Orchestra. Eugene Szenkar, conductor. Mgr., Jose Siqueira, Av. Rio Branco 137.

(Continued on page 34)

Conductors Offstage

A FEW BATONISTS IN MUFTI

ARTISTIC CONFERENCE.

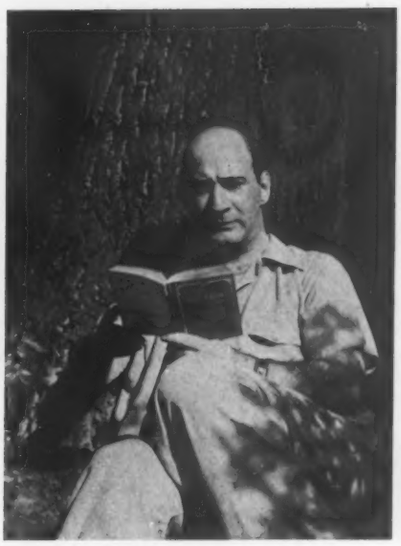
William Kapell, young American pianist, and Artur Rodzinski, conductor of the New York Philharmonic-Symphony Orchestra, go over some points in the Khatchaturian Piano Concerto No. 3, which Kapell played with that organization on Nov. 21, 22 and 24. (Photo by Ben Greenhaus.)

PATRICIA TRAVERS AND EFREM KURTZ,

conductor of the Kansas City Symphony, consider the Sibelius Violin Concerto, which the young artist played with the Cincinnati Symphony Orchestra, Mr. Kurtz conducting as guest, on Oct. 18 and 19.

FABIEN SEVITZKY WORKS ON HIS OPUS NO. 1

for the summer of 1946 at his summer cottage on Oliver Lake, Indiana. Landscape painting, mostly rugged mountain scenery, is his chief hobby during leisure hours. Sevitzky recently opened his tenth year as musical director of the Indianapolis Symphony Orchestra, which is giving 86 concerts during the 21 weeks' season.



CULPRIT BEING PURSUED!

William Steinberg's favorite hobby is to read gory detective stories. The huge library in his New Rochelle home, also contains many priceless editions, among them a Bible translated into German by Ulenberg, printed in 1684, and complete first editions of Goethe, Rousseau, and Heine.

HANS KINDLER GOES TRAVELING.

The conductor of the National Symphony Orchestra, of Washington, D. C.—also renowned as a cellist and composer—has so much touring to do with his ensemble that these bags often come in handy.

(Below) BATON HELPERS.

George Szell, conductor of the Cleveland Orchestra, photographed with John Boda (left) and Theodore Bloomfield, whom he has appointed as his apprentice conductors for this season of the Cleveland Orchestra.

→

ALFRED WALLENSTEIN,

musical director and conductor of the Philharmonic Orchestra of Los Angeles, with a quartet of his admirers from the "bobby sox" brigade, staunch supporters of the Symphonies for Youth programs.

BRAHMS AND BRUCKNER

(*Continued from page* 13)

of a Bruckner symphony. When the music ended the seats in the hall creaked, and whoever could fled! When the fourth movement began, no one else was left in the hall except the 200 or 300 young people in standing room.

Hugo Wolf at the Concert

Among these there stood a young man of about 30, very pale, in a brown coat and with a broad artist's tie. It was Hugo Wolf, who then was composing his most beautiful "Moerike" songs, but he belonged to the outcasts since he was a belligerent Wagnerian and had even dared to attack Hanslick in print. Thus he won the reputation of being an eccentric, though Hanslick for many years disdained to mention his name in any of his reviews and honored him with a deadly silence—that killing weapon of an angered and haughty critic.

Among the "fantastic" ideas of Wolf was also his fanatical enthusiasm for the music of Bruckner. As an editorial associate of the *Wiener Salonblatt,* which had engaged this comical musician who entered the lists for Wagner, Berlioz, Liszt and Bruckner with glowing enthusiasm, for the delectation of its fashionable public, Hugo Wolf once wrote that "a drum roll of Bruckner's is worth more than a whole symphony by Brahms."

In the same sheet Wolf had braved the critic Hanslick and that second Wagner-killer of Vienna, Max Kalbeck. He was therefore evidently demented! Hanslick always carried with him a number of this publication when he went to evening parties, and showed the guests, before they sat down to dinner, what kind of aberrations the crazy composer assembled, in whose songs there was no melody and which pleased him quite as little as Wagner did.

We young folk, however, loved Wolf's songs and were proud of the fact that the man who composed the *Moerike-Lieder* stood with us in the standing place and called out to us commanding words before the fourth movement of Bruckner's symphonies, such as "Attention! Here comes the greatest part of all."

In Paris Hector Berlioz had been such a fanatic as Hugo Wolf, when he had attended the Opera performances, sighed, groaned and wept, and directed toward the conductors and orchestra words of derision, because they had changed a harmony or left something out. Indeed, how could a fashionable, aristocratic public understand such fanaticism?

Powerful Hanslick

For this laughing, facetious, pleasure-loving audience, in any case, Anton Bruckner had never written his music. It was this same following which had been delighted when Hanslick made fun of Wagner and in Berlioz saw only a dauber of colors.

Never had a reading public and a music critic understood one another better than in the case of the Viennese and Hanslick. Over its breakfast coffee this public read Hanslick's spirited and witty articles, the barbed points of which then circulated through the whole town, and already at the morning's stock exchange sessions one broker would tell another about them. In the cafés the newest witticisms of Hanslick were retailed. Bankers read the critiques of this man directly after the telegrams with quotations from the Paris Bourse, and aristocrats perused them even before the news of the horse races.

How entertaining and animated were these articles signed "Ed. H."! How correct everything was: that Wagner had no melody, such as that of Meyerbeer and Bellini; that his orchestra was overpowering; that his operas were too long, and that he only wrote "music dramas" because he had no inspiration.

AT THE CLOSE OF THE METROPOLITAN OPERA SEASON IN 1903, a distinguished group of artists posed for this photograph on board the S.S. Kaiser Wilhelm Der Grosse as they sailed to fulfill engagements in Europe. Standing, left to right, Jessie Abott, Edouard de Reszké, Bessie Abott, Jean de Reszké, Fritzi Scheff and Pol Plançon. Seated, left to right, Antonio Scotti, Giuseppe Cremonini and William Thorner, through whose courtesy the picture was loaned to the Musical Courier. Today only two members of the group are still living: Miss Scheff and Mr. Thorner.

What these readers found in Hanslick's criticisms were their own narrowness of viewpoint and a literary form of finely-chiselled sort. If a symphony of Bruckner did not please them because this music came from the depths, while their own over-active lives rushed madly by, then they read with pleasure in Hanslick's columns that Bruckner was a Wagnerian who had become confused. All the previous artistic judgments of this conservative public were, in his writings, reduced to laws of art. Every stupidity of the people became a bit of aesthetic wisdom.

Fame Rises Despite Conservatives

In the same year in which Anton Bruckner won his first great success in Munich and in Leipzig, he withdrew the scheduled performance of the Seventh Symphony from the Vienna Philharmonic committee "on the grounds that my sad local situation arises from the powerful critics, who would only be able to stand in the way and block my still young successes in Germany." (Oct. 13, 1885).

But the rising renown of Bruckner could no longer be held back, and the first performance of the Eighth Symphony was received in the Philharmonic Concerts with enthusiasm (Dec. 18, 1893). I was present at this performance in critical capacity. Hans Richter conducted, resembling nothing so much as an ancient tree well rooted in the forest, and using great, broad motions. He was enthusiastic about Bruckner, since he—as the composer relates in his letters—kissed him with tears after the performance of the first Symphony and prophesied immortality for him.

Mightily, under Richter's baton, did the themes and the rising development of the first movement ring out. The Adagio seemed like some wondrous song. In the trio of the Scherzo the harps were stirring. Bruckner's pupils did not like their use in a symphony. (*"Ich hab' die Harfen doch genommen!"* said Bruckner anxiously to Franz Schalk shortly before the performance—"I used the harps anyway.") And the finale had all the power of an apotheosis in tone.

Richter drew Bruckner, after the conclusion, upon the podium and the composer blew kisses to the orchestra. I still see them before me, the great Richter with the wide beard, broad-shouldered, a very colossus of a man, and the small Bruckner, whose pale face gleamed in the light of several hundred lamps, with his peasant head, such as one often sees in the villages of Austria, and at the same time the head of a saint such as Giotto and other painters of the 13th Century often depicted.

Some Memorials

Now one sees this head of an old master again (as we so often beheld it at his lectures on musical theory at the University, when the evening sun fell upon the face of this godlike musician) sculptured in bronze in the Stadtpark at Vienna. Bruckner has his right hand in his pocket and holds the index finger of the left hand like that of a school teacher who is clearing up some point. In the spring flowers bloom at the foot of the statue and lovers sit on the opposite bench.

In the courtyard of Vienna University there is a Bruckner tablet. Another tablet showing his features is also placed on the house where he used to live, and where its owner, a University professor, once asked me curiously and incredulously "whether that foolish Bruckner who lived in his house was really a gifted musician." Naturally, in the house where the composer died there is a tablet with his picture.

And, above all, among the places where he used to spend his time, there is now in Austria a monument, or at least a memorial tablet, at Klosterneuburg, the monastery where I once rode with Bruckner in a carriage. It was in the winter and a dismal day. As a few crows flew through the winter mist, Bruckner began to sing Schubert's Lied, *"Eine Kraehe is mit mir."* Often I heard him improvising at the organ of the Klosterneuberg chapel, with such a brilliant crescendo at the close that the heavens seemed to open, as so often at the end of his symphonies. In Linz, too, where he served as Cathedral organist from 1855 to 1868, and in Steyer, where his last great compositions were written, there are now monuments.

Thus Bruckner became a possession of Austria, where he grew to be a sort of national saint. In Germany, too, for some years there have been no serious symphony concerts in which his works have not belonged to the repertoire. Furtwaengler, Klemperer, Bruno Walter belong to the famed Bruckner conductors of the present day.

The American Attitude

For musicians who, following Hitler's rise to power, came to this great country it has always been a cause for wonderment that Bruckner's music has not

(*Continued on page* 58)

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FOUNDING A STATE ORCHESTRA

The Arkansas State Symphony, conducted by William Hacker, will have a full season of about 50 concerts throughout the state. This is rather an amazing number for an orchestra barely two years old, and the story of the organization's founding bears retelling.

In June, 1944, Hacker took the $35 budget left over from a previous attempt to form a University Orchestra at the University of Arkansas (where he had just been engaged as resident pianist) in one hand and his baton in the other and set out to accomplish a seemingly impossible task—that of creating a Symphony Orchestra with no music and almost as few musicians and no immediate prospects of any more to come.

Especially since there were no instrumental music students at that time in attendance at the University, it was necessary to invite townspeople to play. The results of that call, from a town of 12,000, were 13 amateur musicians—a far cry from the present 50, at least 50% of whom are professionals.

It took but a few rehearsals to impress two things upon the young conductor. Here were people with an inherent love for music who might really accomplish things if given an opportunity. Though this was the case, there was little chance of creating a really good orchestra in any town, because most Arkansas communities are too small to support one.

But the prospect of so many people starved for the best in musical entertainment because of the size of their communities caused him to decide to make his ultimate goal a State Symphony which would be of the finest and would serve even the smallest towns, thus being truly a "State" Orchestra.

Symphony Grows

From its humble beginnings as the University-Civic Orchestra, the group began to travel and to play in nearby towns. These trips quickly resulted in additions to the orchestra from many regions and a change in name to that of Northwest Arkansas Symphony. As such, it played 19 concerts including two broadcasts from a local station during its first season. Though its members were drawn mainly from the Northwest section, it was able to attract substantial artistic help from the nearby Oklahoma City Symphony and Springfield (Mo.) Symphony.

During National Music Week, 1945, the orchestra startled the State by announcing that it would tour. And this it proceeded triumphantly to do, playing in seven towns, six in Arkansas and Memphis, Tenn., where it was presented through the philanthropy of I. L. Myers, local business man, whose aid to the arts and the Memphis orchestra is well known.

Despite the orchestra's outstanding success in its first season, Hacker was well aware that unless more sponsorship and that of a more sustaining nature were found, the Symphony would never progress beyond its status at the close of the 1944-45 season. He was also increasingly aware that in order to assure the orchestra of a permanent place in the State and the lives of its people, something must be done to improve music education in the schools, from which he hopes will come his future Symphony players and concert audiences.

Proceeding on the premise that to produce a first class orchestra he would have eventually to include the entire state, Hacker set about interesting several towns in organizing permanent Symphony Societies which would sponsor the orchestra for one or more concerts annually and would thus insure a definite financial budget. He made personal trips to several towns, giving talks on his plans for an Arkansas State Symphony. He found the people willing and eager to back the orchestra. At the close of the second successful season, the orchestra has 10 permanent organizations in as many towns planning to sponsor it next year.

In Little Rock, the State Capital, a central meeting of representatives from each town was called in April, and the Arkansas Philharmonic Society—to which each sponsoring organization belongs—was formed. The Society will guarantee the Symphony season for the ensuing year, and will act as booking headquarters to send the orchestra to other Arkansas communities which have not yet permanent sponsoring groups. Thus the plans for an unusual third season of 50 concerts next year.

Scholarships for Young Players

In pursuit of his desire to further and improve musical education in the state, Hacker is diverting some of the funds guaranteed by the Society to scholarships for talented young musicians, who may have them applied at any college within the state, and who are then given the opportunity to play at back stands in the orchestra.

Another aspect of his plan is the placing of teacher members of the symphony throughout the state, thus providing good teachers where in many instances there have been either none at all or inferior substitutes. In the hope of stimulating interest and desire for music, the sponsorship of the makers of Grapette, a carbonated drink manufactured in Camden, Ark., has been secured to present 20 educational concerts in schools throughout the state.

Another project of the Society is the formation of Community Orchestras in all towns of the state. Many of the teacher Symphony members will be acting as conductors of these smaller groups in their own communities. During the summer a two-week workshop will be held in Eureka Springs, Ark. (the second annual one this year), where both young and older musicians will have the opportunity of study and sight-reading rehearsals of new and classic works amidst surroundings reminiscent of an Alpine village.

In short, during the past two years, a whole state has gradually been awakened to the value of and its need for a Symphony Orchestra as a social force for good in the community. Young people all over the state are showing increased interest in music both as a career and as a cultural pursuit—an achievement which is primarily the result of the dreaming, perseverance, and love for humanity of the founder.

Biographical Details . . .

A concert pianist and composer as well as conductor of the Symphony, William Hacker has had a short but purposeful career. Not yet 30, he was forming orchestras when still in his teens; was for two years conductor of the Albany, N. Y., Philharmonic Orchestra. Having had the advantage of study under Jose Iturbi, he received degrees from the Eastman School of Music and at the same time managed to pursue his concert career, which had taken him from Maine to Cuba and Mexico. He spent last summer in Mexico City as a special Musical Ambassador from the State of Arkansas, playing concerts and guest conducting, and engaging in a search for new Mexican music which he plans to introduce into the orchestra's program during the coming season.

His work in forming orchestras as a boy has stood him in good stead in Arkansas, where until this season he had to be his own business manager, personnel manager, financial secretary and —almost—librarian! He feels that his entire life has been a preparation for his work in Arkansas and declares that, having made the state his home, he will continue to work unceasingly to give it the finest Symphony Orchestra possible.

CONDUCTOR AND SOME PLAYERS OF THE ARKANSAS STATE SYMPHONY ORCHESTRA, of which William Hacker, below, is the director. Above, the Little Rock rehearsal group of woodwinds from the organization.

"These are fine people," he says, "and without their co-operation and enthusiastic love for music, it would have been impossible for the orchestra to exist, much less to progress as it has during its two years of existence!"

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By William A. Taylor, *Radio Editor*

PRINCIPALS IN MUTUAL'S TREASURE HOUR OF SONG

(MBS, Thurs., 9:30 to 10:00 p.m., EST). Top row, Licia Albanese, soprano, and Alfredo Antonini, conductor and music director of the program. Bottom, Jan Peerce, tenor, and Risë Stevens, contralto.

The Treasure Hour of Song Resumes over Mutual Network

Two outstanding innovations, a new guest star policy and a listeners' musical quiz, distinguished the format of the popular musical series, The Treasure Hour of Song, on Nov. 21, when it inaugurated its sixth consecutive season over the Mutual network. (MBS, Thurs., 9:30 to 10:00 p.m., EST.)

During the coming series a new guest star policy will be observed which will bring to the microphone a succession of outstanding artists, including many of the leading performers of opera and the concert stage. Among those already scheduled for guest appearances are Licia Albanese, regular star of the series in previous seasons, Risë Stevens, Jan Peerce, Dorothy Kirsten, Francesco Valentino, Vivian Della Chiesa and Tito Schipa. Albanese and Peerce, both of the Metropolitan Opera, shared the honors on the initial program. Alfredo Antonini again conducts the orchestra and will act as musical director for the series.

Entitled "Your Treasure Hour of a Lifetime," the new musical quiz will be a unique feature of the coming broadcasts. Listeners will be asked to identify a popular tune, and then to name the passage in the original classical composition from which the song was adapted. The best letter correctly identifying both selections, and describing in 50 words or less which the writer prefers, will entitle the contestant to a three day trip to New York City with a travelling companion, all expenses paid. The three day round of entertainment will include attendance at a performance of the Metropolitan Opera and visits backstage with the opera stars.

The Treasure Hour of Song replaces By Popular Demand and will be sponsored by Conti Products, previous sponsors of Treasure Hour and Popular Demand series.

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Herman Neuman Opens New Series on WNYC

A new series that should prove interesting for both record collectors and music lovers is Record Hobbyist Club (WNYC, Thurs., 9:00 to 9:55 p.m., EST), inaugurated on Nov. 7 by Herman Neuman, Music Director of New York's Municipal Broadcasting System. Designed to present unusual and rare recordings, and feature interviews with the collector from whose records the program is drawn, the initial program was of exceptional merit. Hobbyist Richard Gaynor was featured in a program consisting of the Te Deum by Ralph Vaughan Williams, written for the coronation of King George VI and Queen Elizabeth in Westminster Abbey and recorded for Gramophone from the BBC transmission of that occasion; Concerto for Piano and Orchestra by Khachaturian, in a Decca recording by the London Symphony Orchestra under Fistoulari, with Moura Lympany as soloist (a disc released in the United States in November); Alleluia, by Randall Thompson, recorded by the Fleet Street Choir and The Earle of Oxford's March from the William Byrd Suite recorded for Canadian Victor by the Toronto Symphony Orchestra, Sir Ernest MacMillan conducting.

•

NBC's Serenade to America Returns to Air

Serenade to America returned to the NBC network, Nov. 11, as regular Monday through Friday musical feature (NBC, 6:15 to 6:40 p.m., EST). Each program will be devoted to the works of one composer or to a particular type of music. Milton Katims and H. Leopold Spitalny will alternate as conductors on the series. The opening program featured Thomas Hayward, tenor, and Marjorie Mayer, contralto as soloists. Paul Knight will produce the series, and George Lefferts will write the scripts.

Millions "Attend" the Opera Via the ABC Air Waves

Without the customary cost of admission, ranging as high as $7.50 for each performance, millions of Americans have attended the Metropolitan Opera. Nearly 300 performances have been brought directly into the homes of opera-lovers without their having to brave inclement weather, subway delays, or even endure the ills of their own cars or taxicabs. These figures are really impressive as both the Metropolitan Opera and the American Broadcasting approach the 15th anniversary of the first broadcast from the Metropolitan Opera House, New York.

On Dec. 25, 1931, despite the forebodings of the late Giulio Gatti-Casazza, then the "Met's" general manager, the National Broadcasting Company over both its Red and Blue networks brought the matinee performance of Haensel and Gretel into the homes of radio listeners. It was a momentous move on the part both of radio and opera management and frankly an experiment. Deems Taylor was engaged to "explain" the Humperdinck fairy tale to listeners. Milton Cross shared the broadcast with Taylor, for although the latter's name may have been familiar to the followers of classical music, Cross was then better known to radio audiences.

Equipment, judging by present standards, was poor and listeners also lacked the high-powered sets which are in every home today. Sponsorship had yet to be "sold" on the idea of presenting the formidable Metropolitan as a regular feature.

But NBC persevered and, before the season was completed, 24 operas, including Wagner's Parsifal and Taylor's own Peter Ibbetson, had been introduced to an audience which heretofore regarded the Metropolitan Opera as the pleasure of society and the financial tycoons of the day.

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The following season was also carried as a sustaining broadcast, but in 1933 the Lambert Company undertook the cost of underwriting the broadcasts

NBC alternated the broadcasts, sometimes on both networks and sometimes on one or the other. In 1939, the then Blue Network took them over and here the opera airings have remained since. The American Broadcasting Company, successor to the Blue Network, has continued to present the Saturday Opera matinees each week.

In 1940, the Texas Company assumed the sponsorship and this relationship has continued since that time. The current season will be the seventh under that sponsorship.

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A glance back to the early days reveals that a varied list of works were included even in the first season. Sadko, Simon Boccanegra, L'Africana, missing from the repertoire and revived occasionally since, were among the 24 broadcasts presented.

Since the sponsorship was assumed by the Texas Company, listeners have heard such unusual events as Italo Montemezzi conducting his L'Amore dei Tre Re; The Magic Flute in English; and the first "Met" broadcast of Puccini's La Tosca. The list of artists who have appeared on the air is indeed a roster of the personnel of the company.

The intermissions have become an integral part of the weekly broadcasts and, instead of containing merely interviews with artists or interesting stories about them, they enabled listeners during the war days to hear leaders of the Allied Nations. During the early post-war days, they were given the opportunity of hearing plans for world peace discussed by world figures.

Today the Metropolitan directors, instead of looking askance at the broadcasts, accept them as necessary, for they know that when the "Met" itself was imperilled, financial support came speedily from radio audiences. To help purchase the opera house, $327,770.88 was sent by 152,570 dial-turners. They know how important the radio's audiences have proved in the great "Metropolitan Opera family," as it has been styled by George Sloan, chairman of the board of directors.

This season additional recognition is being accorded the radio audience, for unlike the subscriber to the regular "house" performances, it has been given the opportunity of selecting part of what it shall hear. With 18 performances scheduled for the season, listeners last year were polled and given a list from which to make selections. Six operas chosen by the audience have been placed on the roster for the 1946-47 broadcasts, and of these six, two were revived especially in response to their request. Haensel and Gretel, the first opera ever to be broadcast from the "Met" in 1931, was one of these.

MILTON CROSS in the radio control booth of the Metropolitan.

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NEWS AND REVIEWS

Lloyd Shaffer Discourses On "The Glass Arm"

In the conducting profession a "glass arm"—just in case you have never heard of it—is an occupational ailment suffered most frequently by orchestra leaders. It can best be described by comparing it to the athlete's "charley horse." Both are the result of the same cause—muscle strain, and both respond to the same treatment—massage, baking and rest.

"My friends thought I was kidding when I told them I had an attack of this some time ago," declared Lloyd Shaffer, who conducts the orchestra for the Supper Club series (NBC, Frids., 7 p.m., EST). "My right arm was in a sling as a direct result of conducting my orchestra."

Shaffer is an intelligent, soft-spoken, quietly dressed man who would rather talk about music and its ramifications than himself. He told of his own experience merely to illustrate the unusual theory of this form of malady. "We were playing for Perry Como at a rehearsal of the Supper Club. The orchestra was too 'soft,' and I threw up my arm to indicate a strong upbeat. Just then, the director tossed me a cue. In an attempt to watch both orchestra and director, I turned my head sharply and went off balance. A pain shot through my right shoulder and my arm dropped helplessly to my side. It was six weeks before I could lift my baton again.

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"The way this comes into the picture," the conductor grinned, "is slightly complicated. The gyrations of an orchestra leader's arm while conducting are similar to the baseball pitcher's wind-up and throw. When either attempts to function in an off-balance position, the arm muscles are thrown out of kilter and a sore arm develops. Actually the basic technique employed in pitching and conducting are similar.

"In pitching it's the wind-up which determines the effectiveness of the throw. The conductor's effectiveness is based upon a similar operation which is divided into three parts. In the simplest one, the conductor's arm moves vertically up and down, establishing the beat of the music. The second operation has three movements, down, across to the right, then up to the left, completing a triangle. The third consists of four movements, down, vertically to the left, at an angle to the right, then at another angle to the left, forming a figure resembling a tilted hour glass. That's exactly where the ailment comes into the picture. All these patterns of movement become reflex actions. And when the conductor is thrown off balance by some outside disturbance, which interferes with these established patterns, he is likely to get this ailment.

"Some of the most noted maestri of the symphonic world are reported to have been thrown off balance when someone in the audience unexpectedly sneezed loudly, or in another case when a fly alighted on the conductor's ear, or even in one instance, when a violinist dropped his bow. And a friend of mine swears that he saw it happen to Phil Spitalny, of all-girl orchestra fame, when his drummer suddenly stopped during a rehearsal to powder her nose! In all cases it boils down to an outside disturbance of some sort which throws the conductor off balance."

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When asked what can be done to escape this occupational disease, the baton-wielder replied that he tried to avoid it by "training" regularly. And he wasn't jesting either. For at least two hours a day, Lloyd practices the patterns of waving his arms in conducting motions. This, he says, not only keeps his muscles in shape but also limits the possibility of being thrown off balance by outside distraction. And to make doubly sure, Shaffer "warms up" for 15 minutes or so before each rehearsal and performance.

As for his background, Lloyd is modest. But he is recognized as one of the top musical "layout men" in the field. He has arranged for the late George Gershwin, Kitty Carlisle, the Charioteers and Connee Boswell among many others, besides composing the music for innumerable radio programs. He also holds musical degrees from Allegheny College and the Cincinnati Conservatory. During the war, he was the musical director of the OWI's Overseas Broadcasting Division, from which he stepped into his present NBC Supper Club niche.

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"Orchestras of Nation" Begins Its Fourth Season over NBC

One of the most important series musically on the air, The Orchestras of the Nation (NBC, Sats., 3:00 p.m., EST), will start its fourth season on Dec. 7, and will present 18 orchestras from all sections of the country in a 26-week concert broadcast. Twelve of the ensembles will be new to the series. Many of these units, which have performed only in their own city, will be heard across the nation for the first time.

Samuel Chotzinoff and Ernest La Prade, who have arranged the series, feel that since radio has been largely responsible for the spread of symphonic music which has made possible the organization of these orchestras, it is radio's place to give the orchestras nationwide hearing.

As in the past, the program will bring to the air much new music by contemporary American composers. Many creative figures known only sectionally, who have not come to the attention of the large symphony orchestras, will have their works performed.

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Chasins N. Y. Chairman Of NFMC Auditions

Abram Chasins, WQXR Music Consultant, has been appointed New York State Chairman of the 17th Biennial Young Artists Auditions sponsored by the National Federation of Music Clubs. The auditions are open to natives or naturalized citizens of the Americas "whose talents indicate that they are ready for a professional career." Awards of $1,000 each will be given to the national winners in three classifications, piano, violin and voice. State winners will proceed to regional and then national finals, to be held in New York City in April, 1947.

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Greensboro, N. C., Euterpe Club Sponsors a Symphony Hour Series

The Euterpe Club of Greensboro, N. C., is sponsoring a Symphony Hour of programs to be held each Thursday in the Greensboro Civic Center. The purpose of the series is to analyze the works to be played the following Sunday on the New York Philharmonic Symphony program heard over WBIG through the Columbia Broadcasting System. George M. Thompson, of the Women's College Faculty, conducts the discussions. A similar series is being planned for the Philadelphia Orchestra programs presented on Saturday over WBIG.

PREPARING THE SHOW. **Lloyd Shaffer, conductor of NBC's Supper Club (Mons. through Frids., 7:00 p.m., EST) at rehearsal. On the right is Perry Como, singing star of the series.**

New Friends of Music Concerts Again Aired

For the fifth season The New Friends of Music Concerts (Suns., 5:30 to 7:00 p.m., EST) were inaugurated over WQXR, Nov. 3. An innovation in this year's broadcasts is that if the concerts run over the time allotted to them on the air, they will be continued until the end. This season for the first time the series will present chamber music and lieder of Slavonic masters in addition to many major piano works; chamber music and songs of Robert Schumann, and the violin and clavier sonatas of J. S. Bach.

Dr. Henry Seidel Canby, secretary of the Book of the Month Club, will give the intermission talks. The concerts will cover 16 consecutive Sundays. On the opening program, the newly formed Paganini Quartet with Hortense Monath, pianist, as assisting artist, was presented. Ensembles scheduled to be featured include the Budapest, Pro Arte, Gordon and Guilet Quartets; the Alberneri Trio and the Schneider-Kirkpatrick Duo. Among the soloists listed are Lotte Lehmann, Elisabeth Schumann, Rudolf Serkin, Martial Singher, Claudio Arrau, Rudolf Firkusny, and others.

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NBC's "Story of Music" Begins a New Series

The second year of NBC's Story of Music (Thurs., 11:30 p.m., EST) was inaugurated recently. This season the music of the lyric theatre will be presented by Frank Black and the NBC Orchestra with distinguished soloists. Opera and operetta music from the early part of the 17th century to the present will be programmed, whereas last year the broadcasts traced the development of the symphonic form. The opening concert presented three versions of the Orpheus legend, treated in three centuries of operatic composing represented by Monteverdi, Gluck and Offenbach. Nathaniel Sprinzena, tenor, and Rosalind Nadell, mezzo-soprano, were the soloists.

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RADIO NOTEBOOK

Getting excellent notices from the critics on her debut with the "Met" Opera, IRENE JORDAN, NBC contract singer, who came to the network from Judson College's faculty, was heard on that chain during the summer. She clicked in "Met" try-outs and won the critics as Mallika in Lakmé on the opening night of the opera. . . . Trio for violin, cello and piano by MANA ZUCCA was heard over station WNYC on Nov. 11, with the composer at the piano. . . . WINIFRED HEIDT, contralto, guest vocalist on NBC's Harvest of Stars, Nov. 17. . . . YOUNG PEOPLE'S CONCERTS of the N. Y. Philharmonic Society on air for fourth consecutive season this year in exclusive B/Cs from Carnegie Hall, which began Nov. 23. . . .

Rachmaninoff's seldom played fantasia for orchestra, The Rock, performed by WOR-Symphony, Nov. 24, conducted by SYLVAN LEVIN, Music Director of station. Believed to be first radio airing of the work. . . . JOSEPH SZIGETI, internationally noted violinist, featured guest on WNEW's series, Passkey to Music, Nov. 24, prior to his Carnegie Hall recital, Nov. 25. SONDRA BIANCA, 15-year-old-pianist, highlighted on same program, Nov. 10. . . .

On Dec. 1 and 8, JAN PEERCE, currently starring on MBS Treasure Hour of Song, will star in two-part B/C of La Traviata with TOSCANINI conducting the NBC Symphony Orchestra. Same week noted tenor celebrated the fifth anniversary of his debut with the "Met" on Nov. 29, 1941, when he sang the same role, Alfredo in identical opera. . . .

WILLIAM S. PALEY, Chairman of the Board of CBS, launched a new series of programs dealing with Radio and the Public to be conducted by LYMAN BRYSON, CBS Counsellor on Public Affairs, over an extended period, beginning Dec. 1. The new series broadens and expands the thesis of Paley's recent NAB address on broadcasters' responsibility to the public.

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THE DANCE: DANCE RECITALS IN MANHATTAN; JOOSS FORCES PLAN NOVELTIES

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

While the Original Ballet Russe de Monte Carlo was giving its final performance of the season, on Nov. 17, at the "Met," Iva Kitchell not only took over Carnegie Hall, but a large audience to boot—no small feat for any artist. Since Miss Kitchell's work has always been allied with more intimate halls, it was interesting to note that space actually enhanced her particular brand of pantomime and parody. And another thing: Miss Kitchell showed a pronounced choreographic gift that was not so strongly evidenced before, undoubtedly due to the limitations of the smaller theatres in which she had danced.

Of the new numbers, Sonatina Rococo and Soul in Search were the best. The first has music by Harvey Brown, and is a delightfully subtle spoof of the ballet. It is charmingly costumed, expertly choreographed, and demands no small degree of technical resources. Kitchell is a richly endowed technician, and had no trouble executing the not inconsiderable feats she imposed on herself. Then by a flick of the wrist, a turn of the head, or some such detail, she purposely overemphasized just enough to place her dance in a vein of parody. Coming on the heels of one of the most hectic autumn ballet seasons in New York dance history, this particular number was especially amusing.

Soul "Storms" Spoofed

Soul in Search points up the ridiculous in the modern dance—even to the spoken word. In this number, Miss Kitchell seeks and searches, searches and seeks, without music, for about five minutes. For what? She does not know. She seeks on the floor, in and through a long strip of cloth (à la Graham), in the newspaper, and finally, goes questing off to more fertile lands.

In Growing Up, and in The Quarrel, there is a lyric, whimsical quality in the dancing that is pleasant to watch, and which provides a splendid contrast to the broad and often hilarious humor of the other numbers. The point to remember is that Miss Kitchell is not a slapstick dancer. In her sphere she is an artist, one who can dance well and who turns her dancing to emphasizing elements that can be caricatured. She has wit and subtlety, ability and freshness. A word of praise, also, to her expert accompanist. Harvey Brown has written some music that points up the action in an engaging fashion.

Dunham in Bal Negre

On Nov. 7, Katherine Dunham brought a large company to the Belasco Theatre for a four-week run under the title of Bal Negre. A far cry from the artistic Dunham of the Windsor Theatre days, this program was obviously designed for Broadway. It was a rehash of the Tropical Revue, even more glittering and glamorized, and therefore even further away from the charm of primitive dances and rhythms. The major works on the program were L'Ag'ya, Shango, and Haitian Roadside.

There was much energetic dancing by supporting dancers, including Lenwood Morris, Vanoye Aikens, Wilbert Bradley, Eddy Clay, Lucille Ellis, Jean Leon Destine, LaRosa Estrada, and Othella Strozier. The orchestra, which was mostly on the loud side, was conducted by Gilberto Valdes, and The Sans Souci Singers took over the vocal assignments.

New Book on Classic Dance

The Kamin Dance Publishers have just issued what is perhaps the most complete book of its kind available in English. It is Agrippina Vaganova's Fundamentals of the Classic Dance (Russian Ballet Technique), and has been translated by Anatole Chujoy. It is in 132 pages, and covers not only all of the basic conceptions but many of the advanced movements. Ballet dancers will want it, but it is even of more use as a basic handbook for the intelligent ballet goer, since the terms are carefully explained and many small line drawings illustrate them.

The author starts from scratch with the five positions of the feet, and proceeds to the plié, epaulment, croisé, effacé, and types of rotation. All kinds of battements are treated, and chapters are also devoted to rotary movements of the legs, the arms, attitudes, connecting and auxiliary movements, jumps, beats, pointes, and the various types of turns.

Since the book has been addressed to the student, no attempt has been made to soften the ballet terminology. "If the leg in all parts of the circle goes in the same direction as in rond de jombe par terre en dehors, we have a rond de jombe en l'air en dehors, and vice versa." While this may be confusing at first, the events leading up to it are carefully explained, and with a little perseverance the non-dancer will be able to clarify everything.

TINA RAMIREZ,
who recently signed a contract to appear with the Federico Rey Spanish Dance Ensemble next season. (Photo by Walter E. Owen.)

IVA KITCHELL
in "Soul in Search." (Photo by Dwight Godwin-Windmann.)

Dance News

New presentations by the Jooss Ballet, when it opens at the City Centre for a three-week engagement, include Le Bosquet, Company at the Manor, Pandora, and Sailor's Fancy. Two—Company at the Manor, and Pandora—were choreographed by Jooss; Le Bosquet is the creation of Hans Zullig, and Sailor's Fancy was composed by Sigurd Leeder. Pandora will have its American premiere on Dec. 10. Leading dancers in the company are Noelle De Mosa, Rolf Alexander, Ulla Soederbaum, Sigurd Leeder, Mario Fedro, Hans Zullig and a new comedienne, Simone Genand. This season will mark the company's first appearance in New York since 1940. . . .

Martha Graham has been added to the faculty of the American Theatre Wing School. . . . Following their return from a South American concert tour with Rosario and Antonio, Pilar and Rozzino will be featured in a return engagement at the Samovar in Montreal. In January the concert tour will be resumed in this country. The dance manager, Edmond Kowalewski, who created the team of Pilar and Rozzino, has just signed Tina Ramirez. She is the daughter of the Spanish bullfighter Gaonita, and will make her initial concert tour next season as a member of the Federico Rey Company. . . .

Ballet Society Bows

Ballet Society gave its first performance, for members only, on Nov. 20 at the Needle Trades School Auditorium. The program included the first stage performance of Balanchine's Four Temperaments, with music by Paul Hindemith and scenery and costumes by Kurt Seligmann. The other offering of the evening was the Spellbound Child (L'enfant et les Sortilèges). A lyric fantasy in two parts, it is based on a poem by Colette. The choreography again is by Balanchine, with music by Ravel and scenery and costumes by Aline Bernstein. The second event is scheduled for Dec. 11, and will be held at the Museum of Modern Art. It will be a demonstration with the aid of pictures and dancers, showing the evolution of traditional theatrical dancing from the Italian social forms of the Renaissance, through Russia and France to our day. All dancers appearing in the Ballet Society performances will be chosen from students and graduates of the School of American Ballet. In other words, there is a tie between the school and the new organization.

Musical Fund Society Plans Young Artists' Contest

PHILADELPHIA.—The Musical Fund Society of Philadelphia will again sponsor a competition to select promising young artists to make their formal debut at an expense-free recital. The competition is open to all students of piano, stringed instruments and woodwinds, as well as organized ensembles. Applicants selected for recitals will also receive the Society's diploma. An honorarium of $200 will be given each applicant chosen for a solo recital. When the award is given to two or a group, the money will be divided among them. Two recitals will be held to introduce the selected soloists at the Barclay Hotel ballroom, Feb. 28 and March 14.

Application forms may be obtained by writing to the Musical Fund Society offices, 1048 Public Ledger Bldg., Phila., 6, Pa., and must be filed with the Society not later than Dec. 16. Those selected will appear for auditions before the board of judges in mid-January.

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NEW YORK CONCERTS: Annual Winter Deluge Sets In

Under the direction of Leon Barzin, the National Orchestral Association opened its first Carnegie Hall concert of the season on Nov. 4, with Schumann's Manfred-Overture. This romantic work was played with fervor and real feeling by Mr. Barzin and his forces. In Beethoven's "Emperor" Concerto, Beveridge Webster as piano soloist, displayed a remarkable technique and neat tone. The orchestra's rushing tempi were hardly in keeping with the traditions of this noble work, though they made for a lively performance.

The highlight was Schubert's lovely Mass in G Major, given as a tribute to the late Franklin Whitman Robinson, founder of the Association. From the sweet strains of the Benedictus to the overwhelming Gloria and Sanctus, Mr. Barzin's conducting gave evidence of the love with which he tackled his task. The orchestra was ably assisted by 60 voices of the Dessoff Choir and the short solo passages were well sung by Jean Carlton, soprano; Paul Matthen, bass, and William Hess, tenor.

I. R. W.

Philharmonic Plays Kodaly and Shostakovich

The highlight of the Philharmonic concert under Artur Rodzinski on Nov. 7 was a performance of Zoltan Kodaly's Suite from the opera Hary Janos. This work, with its strong national Hungarian flavor, still is as delightful music as it was twenty years ago when first heard. Its orchestration is sheer mastery, its musical ideas are fresh and original, and its effect upon the audience like a tonic. The performance did honor to the composer, who was greeted on stage with a prolonged ovation.

Soloist of the evening was Leonard Rose, whose cello playing in Saint-Saens' Concerto in A minor for Cello and Orchestra excelled in technical perfection, beauty of tone, and tasteful musicianship. He had great applause.

Dr. Rodzinski offered the first hearing in New York of Shostakovich's Symphony No. 9. The symphony, superbly played by the orchestra, at its best is entertaining and well written, but is rather light in its musical ideas. Its first movement is similar in its effects to Prokofieff's much superior Classical Symphony. The following Presto sounds like a take-off on Mendelssohn's Scherzo from Midsummer Night's Dream, which together with the Overture to the same work opened the concert.

H. W. L.

Sylvia Zaremba in Solo Triumph

The Philharmonic Concert on Nov. 10 brought repeat performances of Lalo's Overture to the opera Le Roi d'Ys, Shostakovich's Ninth Symphony and Kodaly's Hary Janos Suite. The fifteen-year-old Sylvia Zaremba created a stir with her playing of Chopin's Concerto for Piano and Orchestra in F minor. Miss Zaremba is a perfect technician, with a beautifully warm and colorful touch. Her brilliant manual dexterity carried the corner movements to a convincing climax. In the second section her warmth and reproductive imagination created the atmosphere demanded by the composer, though greater emotional depth will be acquired with maturity. Miss Zaremba was extensively celebrated by the audience, which also called Kodaly on stage again after the delightful performance of his suite.

H. W. L.

Bostonians' "Opener"

The season's first concert of the Boston Symphony under Serge Koussevitzky on Nov. 13 offered to a sold-out house some of the orchestra's most renowned interpretations. Mendelssohn's "Italian" Symphony opened the bill. One listens to many interpretations of the famous work, but none of them has a more convincing perfection than the reading of the Bostonians. The lightness and delicacy of the tonal production, the warm and yet completely unsentimental interpretation of the slow movement, the brilliancy of the Saltarello, made for a unique performance. In Debussy's La Mer, Koussevitzky and his men produced sounds of such color and beauty that one can easily understand why the works of the French impressionists belong to the undisputed top renditions of the orchestra. The concert closed with Tchaikovsky's Fourth Symphony. Needless to say, the spellbound audience bestowed an ovation upon orchestra and conductor after having listened to this famous reading.

H. W. L.

Elman with Philharmonic

The New York Philharmonic, under Rodzinski, presented as a special feature of the Nov. 14 concert the Beethoven Concerto for violin and orchestra with Mischa Elman as soloist. Mr. Elman's conception of the work was offered with an evident appreciation of its inherent nobility. There were many moments when the artist played with appealing simplicity. The rigid structure of the composition, with the succession of majestic phrases, appeared occasionally to hold the player in restraint against his wish to give a more romantic interpretation. The Larghetto was played with marked rubato effects and luscious tone.

The remainder of the program consisted of a first performance of Samuel Barber's Capricorn Concerto for flute, oboe, trumpet and strings with the solo parts taken by John Wummer, Harold Gomberg and William Vacchiano. This composition, which opened the concert, is an interesting work, finely constructed in the Bach Concerto Grosso style. Schumann's Symphony in C major was also given a full-bodied, warm reading by conductor and orchestra.

A. P. C.

Copland's Third in N. Y. Premiere

The Bostonians opened their matinee concert Nov. 16 with Copland's Third Symphony. This work undoubtedly will rank as one of the most important compositions of recent years. Its richness of musical ideas, its honest attitude solely dictated by musical considerations, and its craftsmanship place the work in the first row of contemporary compositions.

Captivating from the introduction of the broadly stated first theme, the first movement in its bucolic mood arrives at a coda which climaxes in a *basso ostinato*, upon which is based a broadened version of the first theme. The second movement of march-like character is built like a Scherzo with Trio. In this section a lovely, melodious oboe theme merrily undergoes a contrapuntal treatment by the other woodwinds, and later strings and solo piano. The third movement has a second theme which shows some kinship to Mahler's melodic pattern. After a Fanfare which links the two last movements and is based on Copland's Fanfare to the Common Man, the last section commences in a bucolic, Mahlerian atmosphere, strives to a climax from which it descends to a sort of *perpetuum mobile*, that runs through all the instruments. After a return to the first theme of the first movement and to the idyllic sphere of the woodwinds, the final climax comes on a powerful and bright note. The splendid rendition was greatly acclaimed. The composer had to take several bows.

After intermission Dame Myra Hess played Beethoven's Concerto for Piano in G major to perfection. Her playing and Koussevitzky's orchestral accompaniment complemented each other in exemplary fashion. There was an ovation for the soloist and conductor. The concert closed with the Bostonians' famous reading of Strauss' Till Eulenspiegel.

H. W. L.

The Philharmonic Concert on Nov. 17 under Artur Rodzinski offered a Beethoven program consisting of the Marcia alla Turca op. 113, the first Symphony (repeated from the Nov. 14 program) and the Third Leonore Overture. Mischa Elman again was soloist in his greatly acclaimed interpretation of the Violin Concerto.

H. W. L.

Brailowsky Begins Chopin Series

The first of six evenings devoted to the playing of the complete piano works of Chopin's brought a sold out house on Nov. 5 for Alexander Brailowsky. He opened his series with a program grouped around the B minor Sonata, two Polonaises, eight Mazurkas, the Fantasy-Impromptu in C sharp minor, three Nocturnes, three Waltzes, the Berceuse in D flat, and the Ballade in G minor.

Brailowsky, renowned all over the world as an interpreter of Chopin, stresses the heroic and dramatic points of the compositions. He never understates but seems to seek contrasts. Sometimes there is even too much playing in black and white, and excess of rubato, stressing the extremes and leaving intermediate colors neglected. But the tremendous technical prowess of the artist gave each reading a stunning impact. The spellbound audience feted Brailowsky extensively.

H. W. L.

Boys Town Choir Makes Visit

The Boys Town Choir, 40 strong, came to New York on Nov. 6 and appeared in a local debut concert. The list opened with the Lotti Regina Coeli, followed by compositions of Palestrina, Haydn and Franck. Four sections of Fauré's Requiem composed the second group; in this the young boys exhibited splendid musicianship, smooth phrasing and dignity of style and interpretation, reflecting excellent training by the Rev. Francis Schmitt, able director of the group. The program continued with a fine arrangement of Reger's Maria Wiegenlied, the Schubert Ave Maria (with soprano solo) and lighter numbers by Brahms, Strauss, Dvorak, Weatherly, Burleigh and Gershwin. The faithful pitch of the choristers was a notable achievement and the tonal quality in the middle and upper registers, although sometimes thin in texture, was uniformly pleasant to the ear. John Foley, at the piano, contributed to the success.

L. C.

Ray Lev in Novelties

Ray Lev, pianist, on Nov. 8 filled the hall to the rafters. She again proved the forceful, technically well equipped interpreter known to her many admirers, and the courageous *avant-gardist* of contemporary American music. Her program included first performances of Prelude, Canzonet and Caprice by Isadore Freed, a brilliant and effective work; two small pieces, Vignette and Dance on Two Voices, by Gertrude Corning; and Grotesque by Josef Alexander. All three composers were present and shared the applause.

Opening her program with Franck's Prelude, Fugue and Variations and Beethoven's Bagatelles, op. 126, Miss Lev also featured Brahms' Sonata in C major, op. 1, approaching this work from its heroic aspects, but somewhat neglecting its romantic elements and stressing instead brilliance and virtuosity. Two pieces by Chopin and five excerpts from Prokofieff's Music for Children, which aroused enthusiastic applause, and the first performance of Valse Nostalgique,

(*Continued on page* 38)

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LATIN AMERICA: Brazil and Peru Events

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The second of the all-Villa Lobos concerts, with this composer conducting, at the Municipal Theater, had as important event the world premiere of his First Concerto for Piano and Orchestra, written for and dedicated to the Canadian pianist Ellen Ballon. Interpreters were the Municipal Orchestra and Miss Ballon, who came especially to Rio for this performance.

The work comprises four movements: Allegro, Allegro poco Scherzando, Andante, and Allegro non troppo. The first movement, opening with *tuttis* of the orchestra, prepares the entrance of the piano in a sequence of chords of great effectiveness. After passages by orchestra alone there is a dialogue between piano and ensemble of a spirited sort. The Scherzando follows without interruption, disclosing a great variety of rhythms and short themes with folk-tune flavor, delineated by the piano with much delicacy. A short allegro ends this movement strongly.

The Andante reveals an atmosphere of romanticism and quiet mysticism of great beauty, interrupted by a long and difficult cadenza which recapitulates many of the contrasting rhythms and colors of the three movements. Under a trill of the piano, this movement is closed softly by the orchestra.

The Finale (Allegro non troppo) is a rondo full of mischievous intricacies, suffused with much vitality and joy. A rushing, descending phrase on the piano and *forte* chords with the orchestra end the concerto.

Ellen Ballon, who was heard for the first time in Brazil, proved her thorough command of the keyboard and clean technique, together with a rare understanding and feeling, projecting the difficult work with great expressiveness and brilliance. The audience, which filled the theater, enthusiastically gave ovations to the pianist, orchestra and composer.

Other works in the program were Bachianas No. 7, Suite from The Discovery of Brazil, and Mandu-Carara, for chorus and orchestra.

Lipton Soloist with Brazilian Symphony

Before leaving for the United States, the Metropolitan Opera mezzo-soprano Martha Lipton was heard at the Municipal Theater with the Brazilian Symphony Orchestra, conducted by Eugen Szenkar. Her program listed arias from Gluck's Orpheus and Alceste, Wagner's Dreams, Jaime Ovale's Azulao and Saint-Saens' Danse Macabre. Martha Lipton proved once more her vocal gifts and good technique in a beautiful delivery of all the numbers, and enthusiasm was great from the audience. The orchestra gave fine support to the singer.

AFTER WORLD PREMIERE OF KOSTAKOWSKI'S VIOLIN CONCERTO, given at the Bellas Artes in Mexico City. Left to right, Ricardo Odnoposoff, violinist; Jacob Kostakowski, the composer; and Jascha Horenstein, the conductor. Mr. Odnoposoff will give the North American premiere of the Concerto in his Carnegie Hall concert on Dec. 13.

Kapell at Cultura Artistica

The American pianist William Kappell gave a recital at the Municipal Theater in the series of concerts of the Cultura Artistica. The young pianist showed excellent technique, and pulsating vitality. His interpretation of Bach's works were neat and well phrased. Shostakovich's Préludes had a pleasant treatment and Prokofieff's Seventh Sonata was rich in color and brilliance, being the highlight of the program. Three pieces by Villa-Lobos were not less successful. A group of Chopin's works brought a thunderous ovation from the audience, which demanded several encores.

The Season in Lima

By HELENA MUNN REDEWILL

LIMA, PERU.—The musical life of Lima centers around the Orquesta Sinfonica Nacional, whose *director permanente* is Theo Buchwald, originally from Vienna, more recently from Santiago and Valparaiso, Chile. In the eight years since Buchwald's appointment by the Government of Peru to the post of permanent conductor, he has increased the personnel of the orchestra to symphonic proportions with some twenty Czecho-Slovakian, Polish and Austrian musicians. The programs are of significant musical importance and are given weekly in the Teatro Municipal.

During the current season, just drawing to a close, such eminent guest conductors as Fritz Busch, Hans Kindler, Jascha Horenstein, and Juan Jose Castro have appeared on the podium; and soloists have been Teresita Quesada Arosemeña, Nibya Mariño, Joseph Schuster and Claudio Arrau, the latter three by courtesy of Conciertos Daniel (Columbia Concerts). In the list of compositions played it is interesting to note a very large number of contemporary works which Señor Buchwald says are enthusiastically received by Peruanos everywhere. Among names from North America are Bowles, Copland, Gershwin, Harris, Johnson, MacDowell, Thomson and Wilder.

"Vesper" Programs

The majority of concerts are "Vespertino," given at 6:45 p.m. in the Teatro Municipal. In fact virtually everything important in Lima takes place between 7 and 9 p.m. Dinner follows in leisurely fashion at 9:30 or 10 p.m.

Four concerts in September at the Teatro Nacional were conducted by Juan Jose Castro, of Buenos Aires. The last concert had a repeat performance, and featured a most interesting work by Señor Castro, De Tierra Gallega, founded on songs and dances of Galicia, with a choral part given by the Conservatory Chorus, under Carlos Sanchez Malaga.

Conservatory Events

The Conservatorio Nacional de Musica is offering during October four informal concerts of modern music entitled Los Presursores, Los Renovadores del siglio XX, La Nueva Generacion, and La Musica de America. Assisting in these concerts under the direction of the conservatory director, Carlos Sanchez Malaga, young Peruvian composer, will be Luisa Negri, Ines Paula, Rosa America Silva, Mary Vargas Quintanilla, Rodolfo Holzmann and Hans Lewitus, pianists; Elsa Leidinger, Bertha Macher, Celia Mier y Proano, Yolanda Ofiniano, Yolanda Torres, Cesar Casas, Enrique Ifurriaga and Oscar Valazquez, pianists; Luis Fernandez, Hilda Odiaga and Antonieta Urquiaga, singers; Harold Franken and Hans Prager, violins; Harold Franken and Victor Luna, violas; Angelica de Arce, cello; Cootje de Franken, flute; and Hans Lewitus, clarinet.

Intimate Concerts

Sociedad Filarmonica, founded in 1904 as a chamber music society by a group of interested men and women of Peru, continues activities with bi-weekly concerts in the intimate setting of an old colonial home donated to the society of Señora Mercedes Gallagher de Parks, who is program director and moving spirit of the Sociedad, and whose father, Pedro Gallagher, was one of the founders. Solo programs by resident artists make these concerts of great local interest. The most recent were given by Señor Bronislaw Mitman, violinist, assisted by Hans Lewitus, pianists; Jeanne Ricome, soprano, assisted by Federico Gerdes, pianist. Other artists appearing during the late winter season (it is now spring in Peru) were Virgilio Laghi, Harold Franken, Hans Prager, Renato Bellacci, Ricardo Arbe, Renato Bellacci and Señora Hannah de Winternitz.

On the Radio

Other music activities include the Radio Nacional OAX whose director is Cesar Miro, author of two recent books. Programs of symphonic music are given by picked players from the Sinfonia Nacional each Thursday evening for the especial benefit of provincial listeners. The symphony programs are conducted by Theo Buchwald, permanent director of the national orchestra.

There is also a series of regular open air concerts by the Orquesta Sinfonica Nacional every Sunday during the summer season (November to February) at the Auditorium, at the outskirts of the city. Semana Peruana is also celebrated in the summer season in a joint concert of 160 pieces formed by the Sinfonica del Peru and Sinfonica de Chile, directed by Theo Buchwald, with concerts in the Teatro Municipal, Viño del Mar, Chile.

Asociacion des Artistas Aficionados (affectionately called AAA) is a group of amateur artists who offer occasional concerts of chamber music, ballet and soloists. Insular, another group centered in Miraflores, offer chamber music, discourses and conferences on musical subjects. Still other groups are the Sociedad Entre-Nous and Instituto Cultural Perusno-Norteamericano.

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SILHOUETTES

By MARY CRAIG

PROBLEMS OF PREFERENCE

Seventy-five years ago it was essential that teachers as well as singers should go "abroad" for complete training and experience. Today, the conservatories and universities of the country and the many splendid privately owned studios have every facility for intensive, superlative training. Scientific alertness, knowledge of the American voice and the American scene often compensate for the hoary, cherished traditions of Rome, Paris or Vienna. These things should be considered in the scales against the fascination and hope for "something special" which is the basic drawing power of the unknown instructor from a distant land.

Especially in the arts, we should appraise the worth of native talent and without prejudice award it a fair place in the professional field. Critics, many of whom are our own, who carp at artistry and instruction in this country have overlooked the truths that we are of one blood with the gifted great of Europe, that the talents and genius are fundamental inheritances from a common source. They have forgotten that audiences in America have had the advantage of hearing the finest in music from all lands, since practically every famous name has been listed at one time or another in concert and opera auditoriums here. We therefore should be able to discriminate between the gods and the half-gods. But undeniably, we still retain a child-like faith in story-book glamor and we are willingly susceptible to the strange and the different.

■

A little while ago, there appeared in the New York press reviews of two recitals. The first reported an admirable European singer who deserved commendation. But this artist was hailed as the greatest over-all interpreter, masterful in tone, color, *et cetera, ad infinitum,* using up most of the available vocabulary of sensational approval. Actually, the singer was a good, routine unexciting performer, with a specialty which had become somewhat threadbare and was over-publicized. The other singer was an American-born artist with a splendid vocal organ, studious mind and proved skill. This "hometown" singer was dismissed with faint praise, and in one instance received a slighting review which verged on insult.

The danger of lapse in American art seems to lie mainly in the blighting indifference of our own people, in their failure to evaluate their own resources and in their permission of sneers and superiority in attitude towards home talent. It is a form of ancestor worship that binds the feet of our young aspiring musicians.

To the fine artist or gifted innovator the doors should be ever open. The great songsters who add lustre of performance and increase the scope of cultural groups are valuable enough for us to risk receiving several "duds" for the sake of one pearl of great price. But too often the scales are unevenly balanced.

Give the sons and daughters of the people who built this country and developed its resources and opportunities a chance to compete at least on an even basis with other artists who are clamoring for career appearances in this rewarding land.

■

The Name's McCormack

"I don't believe I ever sang a real Irish song in my life," said the young tenor, John Brooks McCormack, one of the recent winners of operatic and concert honors. "As a matter of fact, while I admire the appealing beauty of the Celtic and Gaelic airs, my preference has always been for opera. Any incense I burned was before the shrine of Caruso and for a songstress like Ponselle."

During the past quarter of a century, with Europe still the fountain-head of opera, the majority of discoveries in the tenor category has been among American vocalists. So there should be no surprise to hear of the success of a Carolina-born McCormack, with a voice of Italianate quality and a flair for the lyric stage. But although he is of Scotch-Irish descent, there is no information available connecting him in relationship or type with the great "Jawn" of Ireland, except the similarity in name and the love of song.

■

John Brooks McCormack believes that his aspiration towards a career took form when he was about seven years old, at which time he had his first taste of solo-singing for audience approval and liked it! A few seasons later when he won first prize in the Southern States contest for teen-age voices, the desire to become a singer crystalized into determination. During growing-up years, McCormack managed to gather variegated experience in diverse professions which materially helped in the progress towards his goal.

Keen interest in active enterprises, an inability to "mark time" and the wish to increase the funds for music study governed his life. McCormack went vigorously into athletics, becoming a star in swimming and diving exhibitions. He explored the wild mountain country surrounding his home and brought back a super collection of rattlesnakes with which he began the research work on the use of venom in medicine—at one time he was very nearly turned from his music as he was considered an authority on reptiles of this continent. "Why shouldn't I be," he asked, "I was bitten twice!" The efficiency of his work and the accuracy of his knowledge along research lines were partly responsible for the move to New York and the financing of constructive music study.

The teacher in New York who steered the promising vocal talent was the late Edith Gaudenzi. She was not at all anxious that the lad should rush into performance and several years were spent on nothing but vocal technique. It was a relief, therefore when she finally began to prepare him in operatic roles and building the extensive repertoire of concert numbers; old Italian, modern French and Spanish, Americana, traditional and contemporary which has served him so well in radio and concerts. It was indeed a happy day for him when she at last told him that he was ready and needed only to go out and sing and learn more roles, advice he has been following ever since with some of our best coaches. McCormack now sings the tenor leads in Rigoletto, Boheme, Tosca, Traviata, Butterfly, Faust, Lucia and Cavalleria Rusticana. When asked about his favorite the tenor replied, "But I love them all—perhaps the Faust in Boito's Mefistofele most."

■

An audition for Frank St. Leger carried McCormack into the "Met" Auditions of the Air, where he won the semi-finals and was advised to work speedily at practical stage experience. After that he took on all comers—radio, recording, television, operetta, and every possible dramatic and opera chance. In his first professional season, the young artist sang 56 performances with the St. Louis Musical Opera—sometimes with thermometer at fantastic heights—concert tours and symphonic engagements up and down the U.S. and in Canada and at last, made his formal debut in Chicago singing the Duke of Mantua to Lawrence Tibbett's Rigoletto.

The past summer brought him 13 performances of Traviata at the opera festival in Central City, Colorado; a debut at the Opera Nacional of Mexico in Butterfly with Stella Roman; followed by a Government invitation to broadcast on the Hora Nacional.

Just returned from a singing tour, John Brooks McCormack is preparing for a heavily booked post-holiday season. He starts the New Year with two engagements for the Opera Guild in Montreal, under the baton of Emile Cooper. In the meanwhile Hollywood is beckoning, but John is as yet true to his first love—opera.

JOHN BROOKS McCORMACK,
tenor, as the Duke in Rigoletto.
(Photo by Marsh, Cincinnati.)

TRISTAN IN DETROIT.
In the series recently presented there by the Philadelphia La Scala Opera Company, the participants included, l. to r., Set Svanholm, new Swedish tenor; Helen Traubel, soprano; Ernst Knoch, who conducted; Francesco Pelosi, Philadelphia La Scala Opera Director; Karin Branzell, contralto; and John Gurney, bass-baritone. All the singers were members of the Metropolitan Opera. (Photo by E. L. Robinson, Jr.)

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Orchestras

(Continued from page 22)

Rio de Janeiro: Municipal Symphony Orchestra. Henrique Spedini, conductor. Mgr., Jaime Filgueiras. Teatro Municipal.

Sao Paulo: Municipal Symphony Orchestra. Camargo Guarnieri, conductor. Mgr., Departamento Municipal de Cultura, Sao Paulo.

Belo-Horizonte: Belo-Horizonte Symphony. Arthur Bosmans, conductor. Mgr., J. Guimaraes Menegale. Belo-Horizonte Minas-Gerais.

Recife: Pernambuco Symphony Orchestra. Vicente Fittipaldi, conductor. Mgr., Sociedade dos Amigos da Orquestra Sinfonio, Teatro Santa Isabel. Recife, Pernambuco.

Florianopolis: Florianopolis Symphony Orchestra. Jorge Kaszás, conductor. Mgr., Sociedade de Cultura Musical. Florianopolis, Santa Catarina.

Porto-Alegre: Porto-Alegre Symphony Orchestra. Enio de Freitas e Castro, conductor. Mgr., Associaçao Rio-Grandense de Musica, Rua Carlos de Carvalho 43, Porto-Alegre, Rio Grande do Sul.

MEXICO

Mexico City: Mexican Symphonic Orchestra. Jose Pablo Moncayo, director. Carlos Chavez, artistic director. Mgr., Jose Rojas Garciduenas, Sinfonica de Mexico, Isabel la Catolica, Mexico D.F.

Veracruz: Xalapa Symphonica Orchestra. Jose Ives Limantour, conductor. Address: Xalapa, Veracruz.

Merida: Symphonic Orchestra of Yucaton. Daniel Xyla, conductor. Address, Orquesta Sinfonica de Yucatan, Merida, Yucatan.

Mexico: Philharmonic Orchestra of Mexico. Ernest Kleiber, conductor. Ernesto de Quesado, Mgr. Inactive for several years.

Mexico: Orchestra of Philharmonics of Mexico. Recently organized. First season, fall, 1946. Conductor: Vladimir Shavitch.

Opera Companies

[This is the first annual listing of opera companies by the Musical Courier. If any have been omitted, they are invited to submit data for subsequent listing.]

CALIFORNIA

Hollywood Bowl Assn.: Summer seasons only; "Symphonies Under the Stars." July 9 to Sept. 1. Man. Dir., Karl Wecker, 2301 N. Highland Ave., Hollywood 28.

San Francisco: San Francisco Opera. Season: Sept. 17-Oct. 18. Tours: Los Angeles, Sacramento, Pasadena, Portland, Seattle. Season's repertoire: Lohengrin, Traviata, Romeo and Juliet, Boris Godounoff, Lakme, Forza del Destino, Rosenkavalier, Fidelio, Madama Butterfly, Marriage of Figaro, Carmen, Boheme, Lucia, Don Pasquale, Coq D'Or, Trovatore. Director: Gaetano Merola, War Memorial Opera House.

San Francisco: Comedy Opera Guild: Local season: Jan. 15 to March 15. Tours: Pacific Coast. Season's repertoire: Bastien and Bastienne (Mozart), The Rendezvous (Isouard), The Village Singers (Fiorvanti). Director: Erich Weller, Bellevue Hotel. Mgr., Ross McKee, 505 Geary.

San Francisco: San Francisco Russian Opera and Ballet Co. Address: Suite 800, 300 Montgomery St.

San Bernardino: San Bernardino Valley Concerts Assn.

CONNECTICUT

Hartford: Connecticut Opera Assn. Local season: Oct. 16 to Feb. 25. Tours: Richmond, Va., Nov. 29-30. Worcester, Mass., Feb. 6. Season's repertoire: Faust, Aida, Cavalleria Rusticana and Pagliacci, Migmon, Butterfly. Artistic Director: Frank Pandolfi. Gen. Mgr., Joseph Listro, 926 Main St.

COLORADO

Denver: Central City Opera House Assn. Summer season. Address: City and County Bldg., Denver 2. Dir.: Frank St. Leger.

Denver: Denver Grand Opera Co. Local season: April 27 to May 1. Season's repertoire: La Boheme. Director: Rt. Rev. Joseph Bosetti, 1536 Logan.

DISTRICT OF COLUMBIA

Washington: Washington Grand Opera. Address: 1719 19th St. N.W.

FLORIDA

Miami: Opera Guild of Miami. Local season: Jan. 11-18; March 1-4. Tours: projected tours to Orlando and Tampa. Season's repertoire: La Boheme and Barber of Seville. Director: Arturo di Filippi, 625 S.W. 29 Rd.

ILLINOIS

Chicago: Chicago Opera Co. Local season: Sept. 30-Nov. 9. Season's repertoire: Aida, Boheme, Emperor Jones, Amelia Goes to the Ball, Tristan and Isolde, Rigoletto, Lucia, Rigoletto, Madame Butterfly, Tosca, Carmen, Gioconda, Samson and Delilah, Lohengrin, Mignon, Traviata. Director: Fausto Cleva, 20 North Wacker Drive.

Chicago: Pietro Marchi Opera Productions. Address: 25 E. Jackson Blvd.

Chicago: United States Opera Co. Local season: Jan. 6, a contemplated 5 weeks. Season's repertoire: Turandot, Traviata, Aida, Trovatore, Cavalleria Rusticana, Don Pasquale, Madame Butterfly, Die Walküre, Tannhäuser, Manon, Thais. Director: Ottavio Scotto, 20 N. Wacker Dr.

LOUISIANA

New Orleans: New Orleans Opera House Assn. Local season: Oct. 11 to April 12. 12 performances of 6 standard operas. Director: Walter Herbert, 520 Royal St.

MASSACHUSETTS

Boston: Boston Grand Opera. Local season: 25 performances, this spring. Tours: 40 cities in 25 states. Season's repertoire: Tannhaeuser, Aida, Carmen, Madame Butterfly, Traviata, Faust, Thais, Trovatore, La Boheme, Tristan and Isolde, Barber of Seville, Rigoletto, Otello, Girl of Golden West, Cavalleria, Rusticana, Pagliacci, Tosca. Man. Dir., Stanford Erwin, 119 W. 57th St., New York 19.

Boston: New England Opera Theatre. Address: New England Conservatory, c/o Boris Goldovsky.

MICHIGAN

Detroit: Michigan Opera Co. Local season: Jan. 27 to 30. Season's repertoire; Traviata, Trovatore, Madame Butterfly. Director, Cesar Cianfoni, 2511 W. Grand River, Detroit.

NEW JERSEY

Asbury Park: Asbury Park Grand Opera. Local season: June to July. Season's repertoire: Rigoletto, Faust, Madame Butterfly, Traviata. Director, Pasquale Fortunato, 1501 4th Ave.

Hoboken: Hudson Grand Opera Assn. Address: 77 River St.

Newark: Newark Opera House, Inc. Address: 380 Washington St.

Newark: New Jersey Opera Assn., Inc. Address: 37 Washington St.

Trenton: Trenton Opera Assn. Director, Michael De Pace, 115 West State St.

NEW YORK

Brooklyn: New American Grand Opera Co. Address: 25 First Place.

Brooklyn: Popular Price Grand Opera, Inc. Local season: Sept. to May. American tour, starting with Los Angeles (Shrine Auditorium), May 10-16 to Sept. Season's repertoire: Faust, Carmen, Aida, Traviata, Tosca, Trovatore, Rigoletto, Norma, Amico Fritz, L'Oracolo, Forza del Destino, Lucia, Barber of Seville, Cavalleria Rusticana, Pagliacci, Boheme, Madame Butterfly, Otello, Golden Gate (new). Director, Alfredo Salmaggi, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 23.

Bronx: International Royal Grand Opera Co. Local season: Oct. to May. Tours: U.S. and Canada. Season's repertoire: Perosi's Resurrection of Christ; Norma, Aida, Carmen, Madame Butterfly, Traviata, Tosca, Faust, Rigoletto, Cavalleria Rusticana, Pagliacci, Trovatore, Forza del Destino, Barber of Seville, Lucia, L'Amico Fritz. Director, Rev. Leonardo Pavone, 2290 Crotona Ave.

Chautauqua: Chautauqua Institution. Summer season. Address: Chautauqua, N. Y., also 520 Fifth Ave., N. Y. C.

Jackson Heights: Grand Opera Co. Address: 33-42 71st St., Jackson Heights.

New York: Salvatore Baccaloni. Tours: Seven weeks, 1946. Season's repertoire: Commedia dell'Arte, *pot pourri* of Barber of Seville, Don Pasquale, Serva Padrona. Director, Salvatore Baccaloni. Mgr., Arnold Pisani, 119 W. 57th St., New York 19.

New York: City Center. Local season: Sept. 19-Nov. 30. Spring season. Season's repertoire: Ariadne auf Naxos, Eugene Onegin, Boheme, Bartered Bride, Tosca, Traviata, Carmen, Rigoletto, Butterfly, Faust, Pirates of Penzance, Cavalleria Rusticana and Pagliacci. Artistic and Music Director, Laszlo Halasz, 131 W. 55th St., New York 19. Tours: Montreal, Trenton, etc.

New York: Comic Opera Guild. Address: 144 W. 57th St.

New York: Firenze Grand Opera. Address: 35 Carmine St.

New York: Mascagni Opera Guild. Training organization. Non-profit. Local season: all year around, weekly performances. Season's repertoire: Aida, L'Amico Fritz, Barber of Seville, Bartered Bride, Masked Ball, Cavalleria Rusticana, Carmen, Don Pasquale, Elisir d'Amore, Faust, Forza del Destino, Favorita, Haensel and Gretel, Lucia, Madame Butterfly, Martha, Norma, Pagliacci, La Sonnambula, Traviata, Trovatore, Boheme, Nozze di Figaro, Ernani. More in preparation. Director, Josephine La Puma, 250 W. 91st St., New York 24.

New York: Metropolitan Opera Assn. Local season: Nov. 11-March 15. Tours: Extended spring tour.

Season's repertoire: About 30 operas, standard Italian, French, German repertoire. Boris Godounoff (revival). World premiere of The Warrior by Bernard Rogers and Norman Corwin (American opera). Gen. Mgr., Edward Johnson, Metropolitan Opera House.

New York: National Grand Opera Co. Tours: Los Angeles and Orlando, Cal.; Newark, N. J.; New Haven and Meriden, Conn.; Havana, Cuba. Season's repertoire: Faust, Trovatore, Aida, Carmen, Boheme, Madame Butterfly, Rigoletto, Traviata, Tosca, Ballo in Maschera. Director, Giorgio D'Andria, 1005 Carnegie Hall.

New York: New Cosmopolitan Opera. Address: 747 Burke Ave.

New York: New York Civic Opera Co. Tours: Transcontinental tour, Jan. 6 to April 22. Season's repertoire: Traviata, Rigoletto, Barber of Seville. Director, William Reutemann, 150 W. 46th St.

New York: San Carlo Opera. Season: Oct. to May. Tours: Major cities, U.S. and Canada. Standard Italian and French repertoire. Director, Fortune Gallo, 1697 Broadway.

New York: Stadium Concerts, Inc. Summer season. Address: 20 W. 57th St.

New York: Rome Opera Co. Address: 106 W. 52nd St.

New York: Leopold Sachse Productions. Address: 635 Riverside Drive.

New York: Vastesi Mutual Benefit Society. Address: 147 W. 57th St.

New York: Charles L. Wagner Opera. Tours: Tour of the U.S. Season's repertoire: Il Trovatore. Director, Charles L. Wagner, 511 Fifth Ave.

Rochester: Rochester Grand Opera Co. Local season: Oct. to May. Season's repertoire: Otello, Boheme, Carmen. Director, Josephine Di Crasto, 745 Penfield Rd.

Rochester: Verdi Grand Opera Co. Local season, Nov. 27, Dec. 2, Feb. 12-17. Tours: Buffalo. Season's repertoire: Otello, Rigoletto, Traviata, Cavalleria Rusticana and Pagliacci, Don Pasquale, Norma, Carmen, Madame Butterfly. Director, S. Zaccaria, 62 East Ave.

PENNSYLVANIA

Philadelphia: American Opera. Just formed. Have given 1 performance of Mozart's Abduction from the Harem. Spring performance planned, opera not yet chosen. Director, Vernon Hammond, 1920 Spruce St.

Philadelphia: Philadelphia La Scala Opera Co. Local season: Oct. 31 to April 23. Tours: Pittsburgh, Buffalo, Detroit, Baltimore, Washington. Season's repertoire: Rigoletto, Barber of Seville, Boheme, Faust, Aida, Traviata, Lucia, Gioconda, Carmen, Madame Butterfly, Norma, Cavalleria Rusticana, Pagliacci, Tosca, Tristan and Isolde, Haensel and Gretel, Romeo and Juliet. Director, Francesco Pelosi, Morris Bldg., 1421 Chestnut St.

Carbondale: New American Opera Co. Address: 36 Eighth Ave., Carbondale 1.

Pittsburgh: Pittsburgh Opera, Inc. Local season: Nov. 9, Dec. 7, Feb. 8, March 22, April 19. Season's repertoire: Tosca, Fidelio, Bartered Bride, Barber of Seville, Magic Flute. Director, Richard Karp, South Highland Ave. and Howe St., Pittsburgh 8.

Scranton: Scranton Opera Guild. Address: 115 W. 88th St., New York.

OHIO

Cincinnati: Cincinnati Summer Opera Assn., Inc. Local season: June 29 to Aug. 9. Tours are contemplated. 36 performances. Director, Oscar F. Hild, Times Star Tower, Cincinnati 2.

RHODE ISLAND

Providence: New England Opera Co. Address: 78 Marshall St.

TEXAS

San Antonio: Symphony Society of San Antonio. Local season: Feb. 17 to Feb. 23. Season's repertoire: Aida (2 performances), Faust, Madame Butterfly. Director, Max Reiter, 209 Travis Bldg.

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OPERA A LA MODE

EZIO PINZA AS BORIS GODOUNOFF,
in Moussorgsky's opera, revived at the Metropolitan on Nov. 21.

GLADYS SWARTHOUT MAKES UP
for the enticing role of Carmen. The Metropolitan Opera mezzo-soprano adds a final touch before her mirror.

TORSTEN RALF AS LOHENGRIN.
The Metropolitan Opera tenor in the heroic mantle of the Swan Knight.

← **WINIFRED HEIDT DOES A LITTLE "GYPSYING"**
as the heroine in Carmen. (Photo by Bruno of Hollywood, N. Y.)

NADINE CONNER PORTRAYS MARZELLINE, →
the jailer's daughter, in Beethoven's Fidelio.

(Below) KURT BAUM AS THE TRIUMPHANT RHADAMES
in a performance of Aida staged by the Chicago Opera Company. (Photo by C. M. Frank Studio.)

←
JESS WALTERS AS THE VENGEFUL COUNT DI LUNA
in Verdi's Il Trovatore. (Photo by J. Abresch.)

(Below) ROBERT MERRILL AS TONIO
in Pagliacci, a role in which the Metropolitan's American baritone favors realism. (J. Abresch Photo.)

EUGENE GOOSSENS

will leave the Cincinnati Symphony Orchestra next Spring to become conductor of the Sydney Symphony Orchestra and director of the New South Wales Conservatorium of Music in Australia, according to announcement from Cincinnati. Mr. Goossens' present contract runs until March. He has conducted in Cincinnati for 15 years, and has recently made guest baton appearances both in Australia and Britain.

LONDON

Walter and Goossens Heard

By HUGH LIVERSIDGE

LONDON — Bruno Walter received a warm welcome from the packed Albert Hall when he mounted the podium to conduct the London Philharmonic Orchestra. The entire series of concerts was sold out weeks in advance—a touching tribute to Londoners' loyalty to an old favorite after seven years' absence.

The program opened with Mozart's G minor Symphony. Walter avoided all over-accentuation, the music flowed naturally and had the necessary drama and elegance. The conductor's reading of the Siegfried Idyll needs no comment at this time of day. Brahms's Second Symphony followed its preordained path. The last movement had power. The general impression of the concert showed that Walter still impresses as a genial and polished musician who is a sure master of his art.

Goossens Returns

Eugene Goossens, British-born conductor, also made his first appearance here after seven years at a London Philharmonic Albert Hall concert. He opened with a somewhat "prosy" reading of the "Jupiter" Symphony. Excellent tone was in evidence but the performance failed to stimulate. Eileen Joyce was soloist in the Grieg Concerto and played above her usual form, giving a performance which can be described as truly brilliant. The orchestral accompaniment was admirable.

The novelty, to us, was a set of variations by 10 American composers on a theme by Goossens. The work had considerable interest but, like most children of mixed parentage, lacked style.

Ballet Back at Covent Garden

The Sadler's Wells Ballet returned to Covent Garden after two months' absence. Their opening offering was Coppelia. On the occasion when I was present the part of Swanilda was played by Moyra Shearer at fourteen hours' notice. She gave a most attractive and vivacious performance. Miss Shearer is undoubtedly a young dancer of the greatest promise. Robert Helpmann was vastly entertaining as Dr. Coppelius, but in my opinion, he clowns too much.

The scenery in the first act was gaudy to a degree—in fact, so much so that it detracted from the action on the stage. The rank and file still don't seem to be entirely at home on the large Covent Garden stage.

Delius Festival

The Royal Philharmonic Orchestra opened its Albert Hall concerts with Sir Thomas Beecham in the first of a series of Delius concerts. Delius is one of those composers with which Sir Thomas has a rare affinity; nor is this surprising, since Delius considered Sir Thomas as the ideal conductor for his music.

The concert showed Delius in his correct perspective—as high-souled mystic but of somewhat leisurely and, dare I say it, at times, amateur method of orchestral exposition. The High Hills and the Appalachia variations were the two principal objects of adoration by the Delius devotees, although those who are not completely entranced in this votive ecstasy find them a trifle on the long side. It was, perhaps, a mistake to include his music to Hassan, as this really belongs to the theatre rather than the concert hall.

More Orchestral Bills

Goossens conducted the BBC Symphony Orchestra in Till Eulenspiegel. The performance was musicianly. The conductor gave us the very essence of the Second Symphony of Britain's patron saint, Elgar. Amongst my countrymen I am in a minority in that I find Elgar's music, in general, long-winded, outmoded and repetitive.

The second London Philharmonic concert under Bruno Walter at the Albert Hall gave us much pleasant music-making. It opened with Vaughan Williams' moving and beautiful Fantasia on a Theme of Tallis. The orchestral playing under Walter was of a high order. Haydn's "Oxford" Symphony—a gracious compliment to the conductor's hosts—as a vehicle for grace and polish.

Schubert's great C major Symphony was rather too suave for my taste. In these days of taut emotions one is rather apt to look for dynamic performances. Walter's reading was, shall I say, *"gemuetlich"*—a quality which, alas, seems to have vanished from the world today.

HUBERT NORVILLE,

the only American singer to appear in Covent Garden Opera Company's opening production, Purcell's The Faerie Queen, in London this month, packs up for his departure with the help of his wife, Harriett Johnson, music and drama columnist for the New York Post, and his young son, Craig. Mr. Norville, who has been with the City Center Opera Company since its inception, has signed a 26 weeks' season contract with the London company. (Photo by A. F. Sozio.)

LEON BARZIN

Ditson Award 1946
Musical Director, National Orchestral Association, Inc.
Orchestral Director, WQXR
Musical Director, Ballet Society, Inc.

Onegin Sung At City Center

After their auspicious success with Strauss' Ariadne, the City Opera, under their imaginative and courageous director Laszlo Halasz, embarked on a second daring venture, the production of Tchaikovsky's opera Eugen Onegin.

For reasons of authenticity the opera was sung in Russian. One is not sure whether this was a good idea, for the rather incoherent libretto, in its full implications, is understandable only to those who know their Pushkin. It is probable that the audience which heard a Russian marred by accents, would have been more interested if the work were done in English.

But, be this as it may, the evening was a rousing success mainly due to the ensemble spirit which permeated the whole offering. There were no great stars but everyone was serving the work, a valuable part of an entity striving for perfection within the given limitations.

Tatiana was sung by Vera Bryner, who embodies her part with great dramatic power and the necessary intimacy in the famous Letter Scene. Ivan Petroff as Onegin was a manly yet sentimental hero of this sad love story. William Horne as Lenski was greatly applauded after the famous aria, as was George Dubrovsky, the dignified Prince Germin. In the smaller parts Lydia Edwards, Margery Mayer, Mary Kreste, Grant Garnell and Arthur Newman made for an excellent ensemble. Nathaniel Sprinzena as Triquet was applauded for the charming rendition of his chanson.

Special praise must go to the imaginative staging of Theodore Komisarjevsky. His management of the chorus alone was a beneficent deviation from the usual operatic routine. The atmospheric settings were by H. A. Condell.

The audience bestowed much applause upon the ensemble and conductor.

H. W. L.

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I See That

Three programs in honor of Zoltan Kodaly, Darius Milhaud and Serge Koussevitzky are announced by the League of Composers for Dec. 1 and 29 and Jan. 12 at the Museum of Modern Art.

Vivian Bursten gives a piano recital for the benefit of the Business and Professional Women's Cub in Stamford, Conn., on Dec. 5.

Eugene Conley, tenor, replaced Bruno Landi as the Duke in Rigoletto in Baltimore recently. Two days later he appeared with the Philadelphia La Scala Opera in Philadelphia; the same week he sang Pinkerton in Butterfly with the New York City Center Opera.

James A. Davidson Management, Inc., will assume concert management of Alec Templeton, pianist and composer, effective at the close of the current season.

Reah Sadowsky will play the Grieg Piano Concerto with 70 members of the New York Philharmonic under Wheeler Beckett in Carnegie Hall on Dec. 9, inaugurating a symphony series for high school students of New York and New Jersey. She will play recitals in Puerto Rico next summer, and as soloist with orchestra in Toronto.

Mr. and Mrs. Robert Franc (Mildah Polia) gave a reception on Nov. 8 in honor of Manuel Rosenthal, director musical de la Radiodiffusion Francaise.

Janet Fairbank, soprano, is introducing new songs by Bowles, Helm, Rorem, Von Einem and Wilda at her Carnegie Chamber recital on Dec. 5.

The composer, Granville English, was guest pianist at the twenty-second annual dinner of the New York Alumni Association, Washington and Lee University, on Nov. 15.

Jose Echaniz played the Brahms D minor Concerto with the Havana Philharmonic on Nov. 3 and 4. He was heard in two piano recitals for the Pro-Arte Musical Society Nov. 6 and 8.

Homo Freierman, mandolinist, will give a recital at the Brooklyn Academy of Music on Dec. 15 in which he will introduce to America the Beethoven Sonatina written for the mandolin.

Anne Brown recently gave her first concert in Paris at the Theatre des Champs Elysees. The event was organized by the UNESCO for delegates to the current meetings of the Committee for Cultural and Artistic Relations of the United Nations.

Anatole Kitain, pianist, has gone to England for 15 orchestral concerts with the London Philharmonic and the London International Orchestra during December. He returns here in January.

Leona Flood, violinist, recently displayed a new accomplishment, that of impromptu speaker, when she made an address before 1,500 high school students in Raleigh, N. C. Since then she has spoken several times before college, high school or civic groups. Miss Flood will return south in the spring, her bookings including Richmond, Norfolk, Suffolk, Virginia Beach and other cities.

The Glazounov Memorial Concert for which Dmitry Dobkin, Vladimir Drosdoff and Mishel Piastro are executive committee, will take place on May 8 at Town Hall. Previously scheduled for Nov. 22 at Hunter College, the concert will honor tickets held for the earlier dat.

Vivian Della Chiesa has recorded Schubert's Ave Maria and Dvorak's Songs My Mother Taught Me for the Sears Roebuck Silvertone Records which are being offered to the public through Sears' new Record-of-the-Month-Club introduced in the Christmas mail order catalogue.

Jan Lowenbach, musicologist, who spent some years in this country, is returning to Prague as chief of the music department of the Czech Ministry of Arts and Education, and will also serve as Prague correspondent of the Musical Courier.

ARLINE WINGATE MODELS THE HEAD OF ISIDOR ACHRON, composer and pianist, in his home. Mr. Achron's New York recital took place on Nov. 20.

Dr. Otto Janowitz, former assistant to Richard Strauss, and Bruno Walter, and voice coach of such artists as Lotte Lehmann, Maria Jeritza, Jan Kiepura, Friedrich Schorr, Enid Szantho, Charles Kullman, and others, has been invited to return to Austria as head of the coaching department of the Vienna State Opera. Dr. Janowitz, now an American citizen, is currently associated with the Hunter College Operatic Workshop.

Stanley Hummel, pianist, appears with Hans Kindler and the National Symphony Orchestra, Washington, D. C., on Dec. 2. Mr. Hummel has also been engaged for several concerts this month in Delaware and Maryland.

Vera Franceschi, pianist, has returned from a concert tour in Italy, playing in Rome, Naples, Turin, Milan, Florence, Siena and other cities. Here she will play in Boston, New York, Chicago and cities of Canada; also over WQXR with orchestra. In March she goes back to Europe for concerts in Italy, Switzerland, Spain, France.

Betty Sanders at Times Hall

Betty Sanders, attractive young singer of folksongs and ballads, gave an interesting recital on Sunday evening, Nov. 17, before a large audience. Although Miss Sanders' voice is not unlimited in range and volume, it has a pleasant, warm quality in the middle and lower parts, proving especially suitable for the purpose to which it was put. The singer rendered the rather lengthy program of folksongs and ballads of America and many other countries in a simple but effective manner, infusing into the more pretentious numbers a deep feeling for and understanding of the story. The second group of Polish, Brazilian, French, Bavarian, Haitian and Russian Gypsy songs, was particularly outstanding. Miss Sanders played all of her own accompaniments on the guitar. L. C.

AFRA Debates Strike Issue

As Musical Courier went to press, the radio artists' union (AFRA) was debating the possibility of a strike.

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"There was a truly magnificent performance by Herbert Janssen. His Hans Sachs was so right in every gesture and movement that it was a delight to watch his acting. He showed a rare understanding of Wagner's conception of the cobbler-poet. * * * Mr. Janssen makes an admirable study of this transition, this gradual emerging into a dominating personality. His singing was equally imaginative. The Flieder Monologue was a marvel of restraint. The Wahn! Wahn! was rendered with great dignity. His Address had all the meaning it could have and he was no less felicitious with all his other scenes."

—Herald, Buenos Aires

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—Jornal de Commercia, Rio de Janeiro

"As before, continuously outstanding is the Amfortas of Herbert Janssen, whose high baritone, pleasing in its timbre and excellent tone, fits him especially for this role; his masterly and impressive embodiment of anguish was deeply moving."

—Argentine Tageblat

"Herbert Janssen portrayed an authoritative Amfortas, noble and expressive. . . ."

—Nacion, Buenos Aires

". . . Among the singers, Herbert Janssen shone and was of great stature. He was a Hans Sachs so positive in his song, of majestic dignity in his movements and of great naturalness in the exposition of his sentiments. He portrayed the bountiful, indulgent and paternal spirit of this noble personage with a comprehension most captivating."

—Buenos Aires Musical

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N. Y. Concerts

(*Continued from page 29*)

Op. 43, No. 1, by Dirk Foch closed the program, prolonged by encores.

H. W. L.

Marian Anderson Returns

When Marian Anderson gave her first recital of the season on Nov. 10, the hall as usual was filled with her admirers. For whatever the contralto's vocal shortcomings at times may be, her distinguished and highly individual artistry is always absorbing. While the first part of the program embraced songs by Ahle, Gluck, Bellini, Scarlatti and Brahms, it was in the Massenet aria from Herodiade, Ne me refuse pas, that Miss Anderson soared to great musical and dramatic heights. Here all the facets of her opulent voice were revealed in full, and, coupled with great dramatic power, made it a thrilling vocal experience. The second half of the program was devoted to English songs and spirituals. Encores were interspersed during the evening. Franz Rupp, at the piano, was a little over-ebullient in some of his accompaniments. R. K.

Ruth Posselt's Violin List

Ruth Posselt, in her recital on Nov. 12, provided some excellent playing. She introduced as her assistant a remarkably sensitive pianist, David Allen. Together they made a team not easily to be forgotten for musicianship, co-ordination and balance. She began with a Corelli Suite, played with immaculate intonation; though objective, it was very warm in the tonal delivery. Miss Posselt proceeded to a persuasive reading of Hindemith's Sonata, Op. 11, No. 2. This work, which at the time of its writing seemed ultramodern, now sounds as familiar as Brahms or Schumann, being melodious, and written with greatest command of form. It evoked enthusiastic applause. The following Sonatina, Op. 80, by Sibelius is one of the most amiable works of the master—animated, light-hearted, grateful for the instrument and, especially in the second movement, with magnificently spun melodic developments. Miss Posselt later played Mozart's Concerto in D major, No. 4 with great feeling for style. The official bill concluded with short pieces by Debussy-Heifetz, Ernest Bloch, Lili Boulanger and Cyril Scott, and there were many encores demanded by a numerous audience. H. W. L.

Simon Barere Conquers

Simon Barere again proved himself to be one of the most amazing piano technicians of our day in his recital on Nov. 18. For sheer virtuosity, rapid fingers, and dazzling execution, Mr. Barere can hardly be surpassed. At times these characteristics seem to over balance musical thought and emotional intensity. However, the Liszt Gnomenreigen and Balakireff Islamey were genuine pianistic tours de force. Outstanding, musically, were the Bach Chromatic Fantasy and Fugue, the Rachmaninoff G sharp minor Prelude and a Scriabine Etude that was played as one of the many encores. Other works played were the Beethoven Sonata, Op. 110, a Chopin group, Glazounoff's C Major Etude and the Gounod-Liszt Faust Valse. A. R. P.

City Center

Schuman's Third Played at City Center

Leonard Bernstein and the City Center Orchestra after a telling reading of Bach's Suite No. 3, in D major, played as the highlight of their concert on Nov. 4. William Schuman's Symphony No. 3. This work maintains a special position among those of the composer. It not only is interesting with regard to its form, which employs the patterns of the classical counterpoint, passacaglia, fugue, chorale and toccata, but shows in the boundaries of the structure enormous freedom of expression, dramatic power and drive, and abundant imagination. To stress two points of special interest, the reversal of the theme of the Fugue played by an English Horn or the start of the Toccata with the drum are of impressive novelty of invention. The way everything strives towards the climax is highly exciting. The composer was called on stage and deservedly shared the applause with conductor and orchestra.

For the second half of the program Bernstein had chosen three excerpts from Der Rosenkavalier by Richard Strauss. The vocal soloists were Barbara Troxell, who sang the Marschallin's music; Lillian Fawcett, the role of Sophie, and Rosalind Nadell, that of Octavian. This experiment, though interesting, did not come off too well, since the parts of the score chosen lacked the continuity necessary for complete effectiveness. Besides, the voices did not have the necessary dramatic quality. But the melodious charm of the score beguiled the audience, which showed its satisfaction in ample applause for conductor, orchestra and soloists. H. W. L.

Bernstein Leads Works by Ex-GI's

Leonard Bernstein and the New York City Symphony devoted the first half of their program on Nov. 18 to the performance of music by veterans. Of the four compositions, the most gratifying was Alex North's Revue for Clarinet and Orchestra, played by Benny Goodman as soloist with unequalled beauty of tone and technical skill. The effective work seems to be influenced by Gershwin, especially in the first part, but offers atmospheric, almost impressionistic music in the second movement. The third is a Jazz-Caprice with great opportunities for the soloist.

The concert opened with "Box Hill" Overture by John Lessard, a rather undistinguished work which uses the jazz idiom not too convincingly. Vladimir Dukelsky's Ode to the Milky Way is an impressionistic reverie with interesting instrumental effects. Samuel Barber's Essay No. 2, which closed the first half, has been heard here several times. It proved the most substantial of the contemporary works played and was received warmly by the audience. The four composers were present and took bows from the auditorium. Tchaikovsky's "Pathetique" Symphony closed the bill. Bernstein and his orchestra gave a reading distinguished by great warmth and rhythmic vivacity. H. W. L.

Town Hall

William Gephart in Lieder Cycle

William Gephart distinguished himself in his interpretation of Schumann's Dichterliebe song cycle at his recital of Nov. 4. He approached these sixteen beautiful songs with a fine and serious understanding of their character. Mr. Gephart has a light voice which does not have too much power above and below the middle register. It is also somewhat inflexible, and perhaps best suited to the quiet type of singing exhibited in the Schumann lieder. His diction and intonation were excellent during the entire performance. An opening French group was by Gluck, de Machaut, and Grétry. On a closing brace in English, Mr. Gephart was at his best in compositions by Purcell and in White in the Moon the Long Road Lies, by John Duke (first New York performance). Included also were Penniwit the Artist, by Sam Raphling (first hearing) and works by Gaillard, John Edmundi, and Jeanne Boyd. Sergius Kagen was the able accompanist. A. M. P.

Louise Meiszner Plays Solo Program

Louise Meiszner, 1945 winner of the Leventritt award of a Carnegie Hall appearance with the New York Philharmonic, was heard in recital, Nov. 5. The young pianist has all the assets of exceptional talent and technique essential for successful performance and will realize her full promise when her interpretative powers are the equal of her manual dexterity. She exhibited electrifying speed and much that was brilliant in her playing with a tone consistently warm and fluent. In works that called for extreme delicacy, such as the Mendelssohn Rondo Capriccioso, the artist was very much at ease. Also listed were Beethoven's Sonata Pathetique; two Caprices, an Intermezzo and the B minor Rhapsody of Brahms, the last rendered with remarkable spontaneity; Pour le Piano, the Debussy suite; and Nocturne, Op. 27, Etude No. 4, by Chopin. Some of the best pianistic display was in the three Gershwin Preludes and in the final Prokofieff Sonata, which evoked enthusiastic encore demands from an appreciative audience. A. P. C.

Leonard Pennario in Piano Offerings

Leonard Pennario, 22-year-old pianist, who appeared here with the Philharmonic Orchestra as soloist in 1943, gave his first recital on Nov. 6. Mr. Pennario proved an excellent technician for whom few problems seem to exist as far as manual dexterity is concerned. Yet he seems in need of further maturing with regard to his musical interpretations. In a program which presented as featured numbers Bach-d'Albert's Prelude and Fugue in D major, Schumann's Etudes Symphoniques and Chopin's Sonata in B minor, he showed a tendency to play with a speed inimical to the intentions of the composer and dangerous to the cleanliness and clarity of his renditions. His dynamic colors also were too little shaded. But we are sure that, as time goes on, Mr. Pennario will fulfill the expectations which were fostered when he opened his program with a sensitive reading of two Scarlatti Sonatas. Works of Milhaud, Dohnanyi, Debussy, Rachmaninoff and Khatchaturian completed the bill. H. W. L.

Ruth Freeman, Hollander Quartet, Offer Rarities

Ruth Freeman, flutist, offered an unusual program on Nov. 8. Although works of many periods were presented, contemporaries were favored. The most distinguished of the modern offerings was a Hindemith Sonata. Miss Freeman not only showed familiarity with the idiom, but gave it a sensitive reading. Also interesting were the impressionistic Night Soliloquy by Kennan, a charming and well-constructed divertimento by Franco, and an amusing work by Ferraud. Throughout the program the soloist held the interest of her large audience because of her intelligent musicianship and pleasant tonal quality. Miss Freeman's technique is secure, and her breath control enabled her to play long legato passages without jerkiness. Assisting was the Hollander Quartet, which impressed as most efficient and Carlos Salzedo, who played musicianly accompaniments at the piano. A. T. R.

D'Attili in Second Recital

Glauco D'Attili, pianist, in his second Town Hall recital of the season, Nov. 9,

(*Continued on page 46*)

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CHICAGO New Opera Group's Plans

By ELSA BOROWSKI

CHICAGO.—No sooner had the Chicago Opera Co. brought its season to a close than there came the announcement of the launching of the United States Opera Co., Ottavio Scotto, General Director, which intends to begin operations here Jan. 6 at the Opera House. This new company will provide a five week season for Chicagoans, but presumably intends to venture far afield thereafter.

Mr. Scotto, whose experience as a general director of opera companies has been gained in Buenos Aires (Colon Theatre), Rio de Janeiro (Municipal Theatre) and in Rome (Royal Theatre), is at present negotiating with certain top-flight American singers. He will swell his list by introducing a number of established European artists, most of whom are unknown in this country. Of the latter, he has engaged for the French repertory Georl Boué, soprano, and Roger Bourdin, baritone; for the Wagnerian operas, Max Lorenz, tenor, the two sisters Hilde and Anny Konetzni, sopranos; and Heinz Rehfuss, bass; Mafalda Favero, soprano, and Cloe Elmo, mezzo-soprano. The conductors thus far announced are Sergio Failoni, from La Scala, and George Sebastian.

Chicago Symphony in Bruckner 5th

The season's high standard of concerts given by the Chicago Symphony Orchestra continued unabated with the performance of Bruckner's Fifth Symphony, the principal constituent of the seventh program of the Thursday-Friday series. The works of this controversial composer have been given infrequent hearing in this city. Defauw's meticulously rehearsed and thoughtfully considered reading was one of the greatest interest. Tonally the orchestra was at its best, with rich sonority from the brass, that escaped any suggestion of blatancy, and equal pliancy of nuance in the other sections. Muriel Kerr was soloist in Rachmaninoff's C minor concerto and disclosed well developed musical taste and authentic capacity for emotional expression. Other works performed were David Diamond's Rounds for string orchestra—a cleverly devised and engaging piece, and Scarlatti's Toccata Nona, which received its orchestral investiture, and an expert one, from the hand of a Chicago musician, Leon Stein.

At the previous Tuesday afternoon concert Muriel Kerr was also soloist, winning great success with the fiery brilliance of her playing of Liszt's E flat major concerto. It was an exhilarating performance, as Defauw was at his mettlesome best and provided perfect co-operation in the accompaniment. Mozart's C major ("Linz") symphony, heard at an earlier concert, was repeated with the same felicity of style.

MARION HALL,

pianist, will give a recital in Orchestra Hall, Chicago, on Dec. 17 on the Musical Arts Piano Series, as winner of the contest sponsored by the Adult Education Council of Chicago and the Society of American Musicians to select the outstanding young pianist of the Middle West. Recent engagements have been at the universities of Illinois and Indiana; LaSalle, Ill.; and for the Western Spring and Grand Haven (Mich.) Music Clubs. Miss Hall is an artist-teacher of Roosevelt College School of Music.

The previous program included, in addition, Bach's D major Suite, a fraction below par in precision, and a subtle and imaginative projection of Debussy's La Mer.

Final Chicago Opera Performances

The final weeks of the Chicago Opera season brought inevitable repetitions, changes of cast and two operas not heard during the earlier span—Gioconda and Traviata. The former was a brilliant presentation, well staged and rehearsed. Zinka Milanov sang Gioconda in fine style and with prodigal outpouring of vocal tone. Kurt Baum, the Enzo, exhibited afresh his stimulating freedom of voice and histrionic ability. Winifred Heidt was an effective Laura and gave intimations of her later success in Carmen, when she substituted for Gladys Swarthout, who was still indisposed—a success, incidentally, that was justly earned as her Carmen was vivid, pungent and exceedingly well sung. One of the most interesting of the Gioconda cast was Italo Tajo's Alvise, which strengthened the impression that here is an artist with whom to reckon by reason of his vocal resources and the unusual distinction of his stagecraft. Richard Bonelli, the Barnaba sang well, as he usually does, although the evil implications of the role were not forcefully enough projected. Evelyn Sachs also failed to make La Cieca sufficiently important. Fausto Cleva was the spirited conductor.

Traviata gave opportunity to Janine Micheau to show what she could do in a major role, and as Violetta she showed a great deal. Not only was the voice used with impressive skill, but the questions of taste and style were impeccably handled. At the first performance Tibbett was the familiar and convincing elder Germont, and Armand Tokatyan the somewhat vocally uneven Alfredo. At the second performance Alexander Sved was a less familiar but not less interesting Germont, and the role of Alfredo benefited by Richard Tucker's suavity of vocal style. Roberto Moranzoni conducted.

Other cast changes included Louis Sudler's first performance of Sharpless in the presentation of Madame Butterfly, which closed the season. Not only was the role beautifully sung, but Mr. Sudler showed himself increasingly stagewise and at ease.

Highlights among Recitals

Numerous recitals are a foregone conclusion at this time of year, but what made the past fortnight particularly interesting was the number of pianists who appeared and the outstanding qualities of some of them. Myra Hess rightfully heads the list by virtue of a program that was sheer music-making in the highest sense and she, a consummate artist, its votary. Memorable, indeed, the breadth, passion and profundity of her reading of Brahms' Third Sonata!

Artur Rubinstein was memorable, too, in the play of mood, the light and shadow that lent such fascination to his performance of the 24 Preludes of Chopin, among other things.

Maryla Jonas' choice of program was open to question as she did not essay any work in a large form, which left certain important questions unanswered. However, she created many charming

(Continued on page 40)

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CHICAGO

(*Continued from page 39*)

effects with fleet fingers and a pianissimo that was often enchanting.

Alexander Brailowsky made of his recital a technical *tour de force*, sometimes at the expense of tonal beauty.

Isidor Achron, composer-pianist, was pleasing in the unaffected sincerity of his approach to other people's music as well as his own.

Marian Anderson sang with characteristic beauty and style a program made up of German lieder, works by English and American composers and her inimitable Spirituals.

Philadelphia Orchestra in Visit

Eugene Ormandy and the Philadelphia Orchestra presented a concert at Orchestra Hall that stimulated admiration for the high qualities of the organization. The choice of program—Gretry's Cephale suite, Sibelius' First Symphony, the fair scene drawn from Stravinsky's Petrouchka, and La Valse by Ravel, gave abundant opportunity for the disclosure of a wealth of tonal richness, the superlative excellence of certain sections that are the special insignia of this orchestra.

Russian Trio Opens Series

The Russian Trio gave the first of its annual series of concerts at the Arts Club Nov. 6. With the personnel unchanged for several seasons the virtues of fine ensemble playing have become crystallized with this group, and the program presented on this occasion gave evidence that the niceties of style have not been overlooked, either. Early Beethoven—Op. 1, No. 3—made effective contrast to Mendelssohn's Second Trio, Op. 66, and both were read with a justness of musical values that heightened their disparate qualities.

Jooss Ballet Returns

The Jooss Ballet made its reappearance in Chicago after an absence of six years, and, despite the obvious inadequacies of Orchestra Hall for mounting stage productions, succeeded in delighting the public with the drollery, the sometimes biting satire of its ballets, old and new.

University of Chicago Concerts

The Albeneri Trio appeared at Mandel Hall at the third University concert Nov. 18 in a program which comprised Schumann's F major Trio, Op. 80; Mozart's C major Trio, 548; and Trio in D minor, Op. 49, by Mendelssohn.

William Bergsma, composer and member of the Juilliard School of Music, gave a lecture on The Meaning of Mozart Today, Nov. 20, at Kimball Hall as part of the Chamber Music Series scheduled by the University College. Following the lecture the Fine Arts String Quartet performed Quartet No. 2, by Bergsma and Mozart's D minor Quartet, Koechel No. 421.

Margaret Freck Brown's Lecture-Recital

Margaret Freck Brown, travel lecturer and artist pianist, gave an interesting and colorful lecture at Kimball Hall under the auspices of the Inter-American House, Nov. 13. Entitled Come With Me to Brazil, the lecture was enriched by Mrs. Brown's familiarity with the country, its customs and its music, and the latter benefited by her brilliant presentation of works by national composers such as Villa-Lobos, Mignone, Pinto, and others.

Ringel on Staff of Chicago Musical College

Dr. Rudolph Ganz, president of Chicago Musical College, announces the appointment of Harvey Ringel as member of the vocal department, and assistant to Dr. Hans Rosenwald, Dean of the college. A member of Music Teacher's National Association; Music Educator's National Conference; National Education Association; National Association of Teachers of Singing; and Mu Phi Alpha Sinfonia, Mr. Ringel has had wide training and experience in the field of vocal pedagogy. Since coming to Chicago from the University of North Dakota, where he headed the Wesley Conservatory of Music, Mr. Ringel has been active as a singer and choral director. At present, he is baritone soloist and director of music at Augustana Lutheran Church, and of the Lawson Male Chorus of Chicago, in which capacity he has served for the past 8 years.

Rudolph Reuter Studio Notes

Announcements from Rudolph Reuter's studio in the American Conservatory, are those of the Kimball Hall recital Dec. 10, of Allen Brown; and the joint piano and violin recital given earlier in the month, by pupils of Mr. Reuter and Stella Roberts.

Sudler in Radio Debut

Adding a new role to his opera repertory, Louis Sudler made an appearance on the closing night of Chicago's opera season, as Sharpless in Butterfly. Shortly after, on Nov. 10, the singer made his radio debut when he was presented as guest artist with The Northerners over WGN, singing "Evening Song," from Tannhauser, and the Toreador Song.

Philruth Artists' Activities

Allen Brown, pianist, will be presented in Kimball Hall recital Dec. 10, under the management of Philruth, Inc. Recent recital appearances of the pianist include those given in five high schools of Gary Ind. Robert McFerrin, baritone, sang two programs in November for the all-college convocation of the College of St. Catherine, St. Paul, Minn., with Allen Brown accompanying.

Roosevelt College Notes

Events of interest on the November and early December calendar of the School of Music, include the first of a series of faculty concerts, given by Thelma Waide Brown, soprano, and Alexandra Veeta, pianist; Dr. Lorenzo Turner, as guest speaker for the Folk Arts Workshop, on African Folk Music; and the first of a series of all-college recitals given by pupils of Oswald Jonas, Joseph Bauer, Saul Dorfman, Florian Mueller, Hans Basserman, and Thelma Waide Brown.

Boyd Compositions Featured

A symphonic poem entitled Song against Ease, by Jeanne Boyd, was presented on the Annual Symposium of American Orchestral Music, sponsored by the Eastman School of Music, Rochester, N. Y., on Oct. 24. The score was one of five chosen for the final concert, from 17 new works played during the 4-day symposium, by the Rochester Philharmonic Symphony Orchestra, under Howard Hanson.

Miss Boyd was presented recently in a lecture, "Concerning Composition," by the Alpha Chapter of Sigma Alpha Iota, of which she is an honorary member. Five songs were sung on this occasion by Robert Speaker, baritone, with the composer at the piano.

Lakeview Musical Society Program

The Lakeview Musical Society held its President's Reception recently at the Arts Club, with Mrs. Vito B. Cuttone, new president, presiding. The program was given by Constance Neville-Johns, soprano; Florence Henline accompanying; Norma Zuzanek Bennet, pianist; and a trio composed of Ann Crane, (violin), Wyllis Weigman (clarinet), and Mildred Kay (piano).

$1000 Composition Prize Won by E. A. Hoffman

Earl A. Hoffman, staff artist of NBC, has been announced winner of the George C. Lytten Memorial Award of $1,000. This was given by Henry C. Lytton, pioneer State Street merchant, for the best symphonic work based on the theme "State Street." The announcement was made, and the winner introduced at the opening concert of the Chicago Business Men's Orchestra season, in Orchestra Hall, Nov. 18. The composer, who, as navy band trombonist served on the Shangri-La, and saw action at Okinawa, was chosen winner by judges Felix Borowski, George Dasch, and Henry Webber.

The composition, entitled State Street Symphony, is said to be of a historical nature, the first movement being not descriptive but representative of the early hopes and struggles of this famous thoroughfare; the second movement a gay, bright one, depicting prosperity in all of its phases; and the third and last, a dramatic movement characterizing stress and past vicissitudes such as fires, financial, and other difficulties.

DOSHA DOWDY.

Hazel Peterson in Joint Recital

PEORIA, ILL.—Hazel Peterson, soprano, appeared in a joint recital with Howard Kellogg, Jr., at the Bradley University School of Music, Nov. 17. As Miss Peterson has recently joined the faculty as a member of the vocal department, this occasion was her formal introduction as a performing artist. She was heard to advantage in songs by Schubert, Oskar Lindberg, Grieg, Wintter Watts, Castelnuovo-Tedesco and Hageman.

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Douglas Johnson Resumes Career After Army Stint

Although young in years, Douglas Johnson, pianist, has packed plenty of experience into his life. He interrupted his career to go into the Army in 1942, following a Town Hall recital and being hailed by the New York critics as an entry into the major concert field. Johnson saw service in France, Belgium and Germany with Gen. Terry Allen's 104th Army (Timberwolf) Division. His Combat Expert Infantryman's Badge, the Bronze Star, ETO Ribbon with three battle stars, and on his sleeve the wreath for a Unit Citation, were not awarded for artistic achievement but in connection with military operations. However, he managed to keep up his piano technique, and gave recitals in this country and abroad during training and in combat areas for both the soldiers and civilians.

•

Johnson had many unusual experiences while abroad, one of the most hair-raising being in Germany during the battle of the bulge, when his division was holding the left flank in Roisdorf. He discovered a piano in fine condition in a vacant apartment and lost no time in getting in some pianistic work. Finishing practicing the second day, he saw that the house across the street was in flames, terrific mortar barrage had been thrown around it which Johnson, deeply engrossed in his work, didn't hear. He learned afterward that the Germans had reached a point just a block away, and hearing the sound of the piano, they trained their guns, but on the wrong house!

In another little town in Germany, Johnson discovered an upright piano in a beer parlor. On top of it, without any attempt at concealment, was the forbidden music of Mendelssohn.

•

Johnson has been giving public concerts since he was eight. At fourteen he graduated from the National Conservatory of Cuba in Havana, where he was born of American parents. A few years later he came to America for the first time, and became the pupil of Moritz and Hedwig Rosenthal. He made his debut under the auspices of the New York Madrigal Society and later toured the East and Southwest. He returned to Cuba in 1937 for a series of concerts sponsored by the Sociedad Pro Arte in Havana; he was re-engaged by the same society in 1939.

Johnson's Town Hall recital was the culmination of his pre-war career. Now back from the Army, he has resumed his place. One of his current engagements was a recital at Brooklyn Academy of Music on Nov. 3, opening the American Artists Series. W. A. T.

LILLY WINDSOR,
soprano, as Nedda in Pagliacci. Miss Windsor is now touring the country in operatic performances. (Photo by J. Abresch.)

Los Angeles Orchestra Fund Gains

LOS ANGELES.—$200 was donated to the sustaining Fund of the Philharmonic Orchestra by the Junior Philharmonic Assn. of Dorsey High School, by Paul Sochat, president of the Dorsey Junior Philharmonic. The sum represented the proceeds of a piano recital given at the school by Lillian Steuber, under the sponsorship and management of club members. The Dorsey High School group is one of fifty similar clubs which have been organized by young music lovers and supporters of the orchestra in the city's public school system.

Rosenstock in U. S.

Joseph Rosenstock, from 1936 until the war conductor of the Nippon Philharmonic Orchestra in Tokyo, has arrived in New York. Mr. Rosenstock left Europe on the rise of Hitler; he held as his last European assignment the post of musical director of the National Theatre in Mannheim. In Japan he also was permanent conductor for the Broadcasting Corporation of Japan. After the Japanese surrender, Rosenstock, who had lived in retirement during the war, was asked by the orchestra to resume his old activities. He was appointed by General Headquarters of the American Army, Special Service Division, to conduct Sunday afternoon concerts for occupation personnel.

Meremblum Symphony Active

The Meremblum Junior Symphony has had a busy summer. It played in the Hollywood Bowl under the direction of its founder and permanent conductor, Peter Meremblum, and Warner Bros. starred the orchestra in its third short subject for that company. It has been engaged for three more concerts in Los Angeles, Claremont, and Brentwood, and there is a possibility of more motion picture appearances in the near future.

Visiting conductors who took up the baton during the regular rehearsals included Constantin Bakaleinikoff, musical director of RKO Studios, Naoum Blinder, concertmaster of the San Francisco Symphony, Alexander Hilsberg, concertmaster of the Philadelphia Symphony, Herbert Zipper, conductor of the Manila Symphony, and Izler Solomon, who also guest conducted in the Bowl.

Duluth Symphony Begins Fourteenth Season

The Duluth Symphony Orchestra under Tauno Hannikainen opened its fourteenth season, Nov. 1, to one of the largest audiences in the history of the orchestra.

The soloist was Torsten Ralf, Metropolitan Opera tenor. With all the former members returned from the armed forces, the orchestra was at pre-war strength. With the first concert, Mr. Hannikainen started his fifth year as conductor.

The program was: Overture to Rienzi (Wagner); aria, Tannhäuser's Rome Narrative, from Tannhäuser (Wagner); aria, Death of Otello, from Otello (Verdi); Prelude and Liebestod, from Tristan and Isolde (Wagner); Songs with orchestra: Og jeg vil drage O (Emil Sjoegren); Tristan's Tod (Ture Rangstrom); and Symphony No. 2 in E Minor, Op. 27 (Rachmaninoff).

Heads OMGUS Music Work

The American Music Center has granted a leave of absence to its Executive Secretary, Harrison Kerr, in order that he may undertake the direction of the musical program of OMGUS in the occupied areas. Mr. Kerr will be the Chief of the Music Unit of the Civilian Affairs Division of the United States Army's Reorientation Branch, and in that capacity, will be concerned with the musical activities sponsored by the American Military Government in the areas we occupy in Germany, Austria, Japan and Korea. During Mr. Kerr's absence, Godfrey Turner will be acting Secretary of the American Music Center.

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KIPNIS TELLS OF NEW OPERA FILM COMPANY

Organized under the laws of New York State with an announced production budget of $2,000,000, the newly-formed Opera Film Company plans to adapt a series of operatic works for motion pictures. The company is headed by the well-known Metropolitan basso, Alexander Kipnis, as president, and the board of directors includes Arthur W. Kelly, former United Artists vice president, and now an independent producer; Lasar Kipnis, the basso's cousin and former European producer; Henri Leiser, French producer, and Alexander S. Basil, United States Rubber executive.

At a cocktail party given at the Lotos Club, New York, on Nov. 1, Mr. Kipnis announced that Mozart's Don Giovanni would be the initial presentation, scheduled to be filmed in Venice in May, 1947. With both an English and French version, the opera will be produced and directed by Ludwig Berger. Among his many important assignments was his engagement by Max Reinhardt some years ago to stage Shakesperian plays for his theatre. He also was associated with Germany's UFA, before Hitler, and later worked for Paramount in the United States and Alexander Korda in England. In Hollywood Mr. Berger directed the first large scale technicolor musical. The Vagabond King, starring Dennis King and Jeanette MacDonald. In this picture, he was the first director in Hollywood to utilize playbacks in the making of a musical.

•

"Realizing that a definite solution must be reached in order to win widespread appeal for this type of entertainment," Mr. Kipnis said, "The Opera Film Company has eliminated any consideration of just 'photographed opera.' Our endeavor is to translate the operatic music score into picture form. Not only shall we seek to transpose the music faithfully, but to give the action the scope and latitude that imaginative freedom demands, particularly for the screen. Every opera which appears worth while will be dramatized and a special script written.

"For instance," continued Mr. Kipnis, "in all operas, especially those by German, French and Italian composers, we listen to long monologues, duets, arias, and serenades. We can only imagine that various episodes are going to happen. How much more dramatic and impressive if an aural expression is really illustrated—not only in a symphony of music with song accompaniment, but with the larger panorama of a real symphony of pictures, in which you can see every dramatic development accompanied by great music and singing!"

"Recall for a moment just what is left to the imagination in an opera performance. Take, for example, the scene in Don Giovanni where Leporello is telling Elvira about the love affairs of his master in Italy, Germany, France, Turkey and Spain. Consider how the dramatic interest could be heightened if all this could be glimpsed during Leporello's singing. Or in the last act, when Don Giovanni is being carried down to the infernal regions, wouldn't it be more thrilling to have a realistic visualization of the underworld? What other opportunities the rich plot and counter-plot of Don Giovanni affords, not to mention the thousands of examples that could be mentioned in other operas.

"Both the opera and screen now have their own substantial followings. When the best elements of the two are merged through this new medium, the results will be a richer and more satisfying product which will appeal to correspondingly broader audiences."

•

The Opera Film Company has been an ambitious dream of Alexander Kipnis for years—in fact, since the days when he was singing in Europe. After he came to America, he was still eager to put the idea into practical execution. With the advent of Kodachrome film and technicolor, plus all the facilities of sound pictures and modern screen technique, he knew the time was ripe for action, and that motion picture audiences would welcome a more legitimate approach to this field. And so the Opera Film Company came into existence.

"Although the greatest part of World War II was fought in Europe," said Mr. Kipnis, "we have every reason to believe that the Continent, and especially Italy, will be the first to be enthusiastic about filming opera. Italy has not been destroyed, and there are still the renaissance and baroque castles which are two perfect backgrounds for the Mozart operas. We have found great encouragement from Italian firms, who are most enthusiastic about the idea.

•

"Proper casting is of vital and paramount importance. In seeking talent for the principal roles, we have been disturbed by the physical incongruity of some singers in relation to operatic heroines and heroes. Of course, this has nothing to do with their vocal equipment and form. But the principals in motion pictures must look convincing in their roles as well as possess ability vocally. Since we have been auditioning American artists, we have found some excellent unknown talents which should prove to be ideal material for our purpose."

W. A. T.

ALEXANDER KIPNIS,
noted bass of the Metropolitan Opera, who heads new Opera Film Co.

Whiteman Announces Contest

Paul Whiteman, ABC's director of music, has launched another competition for American composers. He has invited them to submit to him scores for a Concerto for Reed Doubles and will personally award $1,000 to the winner as well as grant him all publishing rights. Whiteman asks only to be sole judge and to retain the first broadcast performance and recording rights. . . .

Photo by Helen Merrill

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Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. Philharmonic-Symphony, Alec Templeton, pianist, soloist, Rodzinski conducting, CH, A; Alexander Brailowsky, pianist, CH, E; Frieda Hempel, song recital, TH, A; New Friends of Music (Alexander Schneider, Ralph Kirkpatrick, Guilet Quartet), TH, 5:30 p.m.; Mack Harrell, baritone, TH, E; Etheline Cross Smith, soprano, TiH, A; Selma Bojalad, soprano, TiH, E.

Dec. 2. Richard Tauber, tenor, CH, E; Jeanne Rosenblum, pianist, TH, A; Max Kotlarsky, pianist, TH, E; Genevieve Pitot, pianist, TiH, E.

Dec. 3. Vronsky and Babin, duo-pianists, CH, E; Samuel Sorin, pianist, TH, E; Alfred Mann, recorder player, Edith Weiss-Mann, harpsichordist, and assisting artists, TiH, E; Esther Jacobson, soprano, CCH, E.

Dec. 4. Alexander Uninsky, pianist, CH, E; Walter Hautzig, pianist, TH, E.

Dec. 5. Philharmonic-Symphony, E. Robert Schmitz, pianist, soloist, Manuel Rosenthal, composer-conductor, CH, E; Janet Fairbank, soprano, CCH, E.

Dec. 6. Philharmonic-Symphony, E. Robert Schmitz, pianist, soloist, Manuel Rosenthal, composer-conductor, CH, A; Eugene Istomin, pianist, CH, E; Robert Hall Collins, baritone, TH, E; Welch Chorale, TiH, E.

Dec. 7. Maryla Jonas, pianist, CH, A; Philharmonic-Symphony, Joseph Fuchs, violinist, soloist, Rodzinski conducting, CH, E; Dorothy Minty, violinist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; People's Philharmonic Choral Society, TH, E; Carlos Montoya and Peter Seeger, presented by People's Songs, Inc., TH, 11:30 p.m.; Austro-American concert, TiH, E; George Stoianovitch, pianist, CCH, E.

Dec. 8. Philharmonic-Symphony, Joseph Fuchs, violinist, soloist, Rodzinski conducting, CH, A; Isaac Stern, violinist, CH, E; Jennie Tourel, soprano, TH, A; New Friends of Music (Claudio Arrau), TH, 5:30 p.m.; Dorothy Eustis, pianist, TH, E; Irene Beamer, contralto, TiH, A; Lorna Hyden, soprano, TiH, E; Alberta Grant, pianist, CCH, A.

Dec. 9. Nathan Milstein, violinist, CH, E; Pascal String Quartet, TH, E.

Dec. 10. Philadelphia Orchestra, CH, E; Maxim Schapiro, pianist, TH, E; Gertrude Schmitt, soprano, TiH, E; concert of music by John Cage, CCH, E.

Dec. 11. Tossy Spivakovsky, violinist, CH, E; Paul Makovsky, violinist, TH, A; Maggie Teyte, soprano, TH, E; Paulist Choristers of New York, TiH, E; concert of music by John Cage, CCH, E.

Dec. 12. Philharmonic-Symphony, Claudio Arrau, pianist, soloist, Szell conducting, CH, E; Musical Introductions, presented by Sylvia Siegler, TH, E.

Dec. 13. Philharmonic-Symphony, Claudio Arrau, pianist, Szell conducting, CH, A; Ricardo Odnoposoff, violinist, CH, E; Yara Bernette, pianist, TH, E; Bell Chorus of New York, TiH, E; concert sponsored by Vocational & Civic Associates of New York, CCH, E.

Dec. 14. Philharmonic-Symphony Young People's Concert, Harriet Shirvan, 13-year-old pianist, audition winner, soloist, Ganz conducting, CH, M; Myra Hess, pianist, CH, A; Emma Reinecke, mezzo-soprano, TH, A; Regina Resnik, soprano, Walter Stafford, bass-baritone, TH, 5:30 p.m.

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HOLLYWOOD — AS I SEE IT

By RICHARD DRAKE SAUNDERS

With a full appreciation of the fact that he will gather more brickbats than bouquets from both sides, Director Arthur Lubin has tangled himself in the ancient controversy of classical vs. popular music. The occasion is his latest film, which he is now cutting, New Orleans, a Jules Levy production for release by United Artists.

Music is the basic motivation of the picture, which describes the birth of "jazz" in the old Storyville section, a Barbary Coast district across the street from the erstwhile New Orleans Opera House. Lubin has tried to present both sides fairly, even to the extent of giving equal footage to each.

"It is a picture of musical contrasts," Lubin observes, "which are in conflict throughout. Yet that conflict is in itself a plea for tolerance on both sides, to which I venture to hope that the film will contribute."

•

Lubin himself is a music lover of omnivorous tastes, who patronizes everything from opera and symphony to popular bands. He is an able pianist, too. Before making the film, Lubin scouted New Orleans for locations and color, and discovered two original early jazz characters, Bugling Sam, the Waffle Man, who plays a bugle with one hand while turning out his confections with the other, and the One Man Band, who plays seven instruments simultaneously.

One of the film's dramatic moments is the closing of the old Storyville district. The jazz performers, torn loose from their moorings, spread over the country, but found, much to their own surprise, that their music held a popular appeal.

Dorothy Patrick does most of the serious singing in the film, and Richard Hageman, now in growing demand as an actor, also is in it. Popular music is provided by Louis Armstrong, Billie Holliday, Woody Herman and their bands.

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Jacques Rachmilovich, founder and conductor of the Santa Monica Symphony Orchestra, was marooned in Italy, where he had been guest conducting, by the maritime strike. He finally managed to get a ride home on an Army plane, and arrived in town with barely time to get busy on rehearsals. Fortunately Frank Hubbell, personnel manager, and Mrs. D. D. Rasco, business manager, had the orchestra ready to go for the opening concert, scheduled for Dec. 1. There will be four more concerts during the season, which culminates in a nationally broadcast program on April 19.

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Dimitri Tiomkin is writing the score for Frank Capra's initial production for Liberty Films, It's a Wonderful Life. The film's concept is a slice of Americana, and Tiomkin is tailoring his score accordingly, utilizing songs and melodies that have been part of the American scene. Among them are the Charleston, Buffalo Gal, My Wild Irish Rose, Hark the Herald Angels Sing, Auld Lang Syne, a popular eight-to-the-bar boogie woogie number, and other familiar tones. Quite a *mélange* to stir with an instrumental spoon!

•

We're finding it difficult to keep up with changes of title on a Universal-International film now in the cutting room. It started out as Scheherazade, and is based on a more-or-less authentic episode in the life of Rimsky-Korosakov, using the Russian composer's music, as published in this column before. But production departments have a remarkable system of changing titles, which according to Hollywood gossip is based on either (a) a kind of Gallup poll, (b) a system of scientific ratings, (c) the producer's whim of the moment, (d) numerology, (e) tossing a coin, or (f) drawing titles out of a hat. When Scheherazade got into production, the title was altered to Heat Wave. When the research department swung into action and came up with Shahrazad, based on a presumably authentic translation from the original Arabic. This gave way to Fandango, which lasted through nearly a month before being supplanted by Shahrazad again (those research boys are very persuasive). It is now scheduled for release as Song of Scheherazade. Odds on its being retained are now quoted (but not very strongly) at 11 to 10.

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Most troupers have a clipping book, but Fred Astaire's is the most unusual one. His clippings are from his various films, and reach the impressive total of 355,000 feet. Considering rehearsals and unused takes, that's a long way to dance.

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Miklos Rozsa, Academy Award winner for last year's dramatic score on Spellbound, has been signed to compose the score for Hal Wallis' Technicolor production, Desert Fury at Paramount. In the cast for the outdoor-action film are John Hodiak, Lizabeth Scott, and Burt Lancaster, with Lewis Allen directing.

Composer George Antheil is writing the program notes for the Philharmonic Orchestra this year, and is doing an exceptionally fine job. His notes are true analyses of the various works, illustrated with musical examples, and their scholarly content is enhanced by vigorous, interesting writing.

•

In the silent film days, practically every important picture was preceded by a Fanchon and Marco stage revue. For the past year and a half, Miss Fanchon has been dance director at Republic Studios. Now she has been signed to a long term contract as associate producer, according to Allen Wilson, vice president in charge of studio production.

•

After several delays, Republic's still untitled musical drama starring Nelson Eddy and Ilona Massey has started rolling, with veteran associate-producer-director Allan Dwan at the helm. It marks the screen reunion of the pair, who appeared in Balalaika, several years ago. Elsa Lanchester, in a supporting role, played with Eddy in Naughty Marietta, and Rudolf Friml, who composed Naughty Marietta, also is doing this production.

Still another reunion is effected in the assignment of Robert Armbruster as musical director of the film. Armbruster worked with Eddy for seven years on his radio program.

As to assignments, Franz Waxman gets Possessed and Max Steiner gets Pursued on the Warner Bros.-First National lot.

Erich Wolfgang Korngold is back in town, but has no picture assigned as he will go to Vienna for the opening of his new opera in February.

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Violinist Louis Kaufman has added the Kabalevsky Violin Concerto to his repertory, and expects to introduce it shortly. It is a brilliant work, with plenty of the long cadenzas which contemporary Russian composers seem to consider necessary, and which invariably require considerable pruning. Kaufman has trimmed the verbiage, and the result is a highly entertaining work. He will make another concert tour of the U. S. in the early spring, and is considering offers from South America and Australia.

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What makes an Irish song Irish? The latest gag on this point comes from the Warner lot, where they are making My Wild Irish Rose. Moe Jerome and Ted Koehler donned their shamrocks and wrote a touching Irish ballad, Nellie's Blue Eyes, for Dennis Morgan to sing. After receiving testimonials from all and sundry on how typically Irish the song is, the pair blandly confessed that they merely took an old Italian folk song, Viene sur mer, and wrote Irish-sounding lyrics for it. The top o' the morning to ye, Giovanni.

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Leo Forbstein, musical director at Warner Bros., is recuperating from minor surgery which confined him to a San Francisco hospital for some days.

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Julius Gold, the eminent musicologist, is in the midst of a series of ten Monday evening lectures on the foundations of musical composition for the Beverly Hills Adult Education Division at the Beverly Hills High School.

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A recent addition to local pedagogical ranks is Carl Craven, well known voice teacher of Chicago, who has acquired a home in nearby Van Nuys and has opened his vocal studio on Hollywood Blvd. His new home has a grove of lemon trees on the property, and Craven finds himself automatically a member of the Citrus Growers Assn. Most voice teachers would wonder what to do next, but not Craven; he happens to know about farming.

•

Composer Adolph Weiss, who also is a first-rate bassoonist, is writing a new woodwind quintet. He also is writing a group of songs for baritone, viola, bassoon, and piano which William Eddy is to introduce soon.

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LOS ANGELES Philharmonic Opening Feted

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The Philharmonic Orchestra opened its 28th season on Nov. 14 as a capacity audience in the Philharmonic Auditorium warmly applauded Alfred Wallenstein, music director, and Violinist Nathan Milstein, soloist. The orchestra and many of the auditors rose to honor the popular conductor.

Wallenstein's forceful baton and authoritative musicianship carried the concert through, but there still is much work to be done on the ensemble, which includes a number of new players. But there was a commendable vitality in the playing, which augurs well for the future.

Respighi's Pines of Rome was best done, building to a grandiose peroration. The symphony was Sibelius' powerful Second, preceded by the Handel-Harty Royal Fireworks Music. Milstein gave an effective reading of the Mendelssohn Violin Concerto, which he has played here several times in the recent past.

Cossacks in Concert

Serge Jaroff's Original Don Cossack Chorus provided a rousing opening for the Behymer artist series in the Philharmonic Auditorium on Nov. 13. The organization, celebrating its 25th anniversary season, was at its rousing best, which meant robust climaxes and skillfully polished shadings.

A brief excursion into English, topped off by military airs, as their special anniversary number, brought emphatic plaudits. As in previous years, they sang one group of liturgical items, and two groups of secular songs, all well chosen to hold interest.

Lotte Goslar Dances

The hilarious dance artistry of Lotte Goslar and her adept company made a jolly beginning for Mary Bran's artist series in the Wilshire Ebell Theater on Nov. 4. Miss Goslar is to dance what a cartoonist is to art. She delineates the salient points of human character with forceful exaggeration that can be excruciatingly funny. Her three cohorts, Rosalind De Mille, Anna Bissell and Henry Kersh, are trained in her own inimitable style in a sense that makes them projections of her own personality. Their timing is beautiful to behold, and their artistry is neatly polished.

Most convulsive of her new skits was Child Prodigy, with Miss Goslar as the impossible "little darling" and Miss Bissell as the teacher reduced to impotent rage. On the serious side was Music Box, which painted a gentle, touching maternal picture in staccato strokes to staccato strains. Perhaps the most prolonged plaudits were for Prima Ballerina, a rollicking take-off on ballet stars and their anxiety for applause. In sharp contrast was the tragic emphasis of Bitter Dream—Europe. Other Goslar favorites rounded out a genial program with Gene Perrine providing excellent pianistic support.

Isa Kremer in Folksongs

Isa Kremer shared her refreshing art with an enthusiastic audience in Embassy Auditorium, Nov. 16, presenting folksongs from all quarters of the globe with polished skill and ineffable charm. Her enunciation is a joy to hear, for it brings out every word in every language or dialect. A perfect pianistic background for each artistic picture was provided by Max Rabinowitsh.

Ballet Musicale Bows

The newly formed Ballet Musicale made its debut in the Wilshire Ebell Theater Nov. 8, produced by Kolia Levienne. Graceful Lila Zali carried the romantic moods expressively, and vivacious Alice Cavers danced with fervor. Michael Panaieff displayed classical training with the ability to characterize as well. Simon Semenoff shone especially in his deft characterizations. The company was of talented young people. Costumes were attractive, and decor by Richard Jackson was simple but effective.

All of the six ballets were premieres. Most powerful was Semenoff's Hebrew Chant, whose movements were ritualistically authentic and which carried the dramatic theme of faith triumphant over death. Semenoff also was responsible for a merry Debut, picturing a girl's first ball, and a lively Rhapsody, aswirl with gypsy vivacity.

In classical vein was Panaieff's Dedication, inspired by the Tchaikovsky a-minor Trio; the Variations gave opportunity for picturesque groupings and display of technique. Panaieff also choreographed Quiet Week, a merry mixup of a modiste and her admirers, and a dance version of Camille that was as much concerned with La Traviata. Miss Zali surprised the auditors with a vocal essay of Sempre libera.

The musical accompaniment proved that chamber music can be quite satisfactory choreographic support. Max Rabinowitsh, piano, Michael Levienne, violin, and Kolia Levienne, cello, played the Trio. The Leviennes were joined by Eugene Lamas and Norman Bornick for a formal stage quartet rendition of Turina's La Oracion del Torero as an entr'acte.

L. E. BEHYMER, California impresario, honored on his 84th birthday at a luncheon given by Henry Duque, pres. of So. California Symphony Association. (L. to r.): Alfred H. Morton, pres., NCAC; Mrs. W. C. O. Smith, pres., Junior Philharmonic Committee; Mr. Behymer; and Mrs. Elvon Musick, pres., Women's Committee for Philharmonic Orchestra. (Photo by Otto Rothschild.)

Dupré De Profundis Heard

Presentation of Marcel Dupré's De Profundis, with the French composer-organist himself at the console, brought an overflow crowd to the First Methodist Church of Hollywood on Nov. 17. The work, which contains some stirring and beautiful moments, received an impressive performance under the skillful direction of Norman Soreng Wright. The black-robed choir sang with strength and power in the sonorous passages and with admirable finesse in the quieter ones. Phyllis Brenneman's clear soprano held an almost boyish quality, Joseph Gaudio displayed a ringing tenor, and Dan Carmichael showed an appealing baritone in the solo parts.

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Raoul Gripenwaldt, who brought The Merry Widow to Santa Monica recently, plans to organize a program of top shows for the beach city. This season Santa Monica music lovers will hear five concerts by the Santa Monica Symphony Orchestra under Jacques Rachmilovich, three by the Los Angeles Philharmonic under Alfred Wallenstein, and solo concerts by Leonard Pennario and Isaac Stern.

•

A son, Gregory Nicolas, is the latest addition to the household of Michael and Jeannette Savran Kurilsky. Though his parents are both pianists, his musical proclivities still are entirely vocal.

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Berenice Van Loan Gaines has been engaged in doing some rescoring on her massive Brotherhood of Man, which now is nearly ready for production.

Seattle Series Opens

SEATTLE, WASH.—With the most auspicious opening since he assumed the conductorship of the Seattle Symphony, three seasons ago, Carl Bricken achieved new heights of musical finesse in the orchestra's first pair of concerts recently. Although it was a gala affair for the socially elite, still more important was its gratifying musical fare to those in the majority who came for love of music only.

The Brahms Third Symphony had a rendition such as probably had not been heard in Seattle's orchestral history. Tonal colorings were delicately shaded, and rhythmic patterns subtly translated into meaningful phrasing. Brilliant performances of the Rossini Overture to Semiramide and the Strauss Blue Danube Waltzes were also on the program. The Passacaglia and Four Sea Interludes from Britten's Peter Grimes were given stirring readings to an appreciative audience.

The guest soloists announced for the coming season include Stella Roman, Paul Wittgenstein, Alexander Kipnis, Gunnar Johansen, Randolph Hokanson, Isaac Stern, Robert Casadesus and Erica Morini—a group of artists worthy of any Symphony.

The University of Washington Fine Arts Department, in conjunction with the Adult Education division, has announced a series of Chamber Music Concerts which will feature the Paganini Quartet and the Pasquier Trio as the guest artists, with a local ensemble of artists (featuring Berthe Poncy Jacobson) for the 1946-47 season.

Youth Concerts

The Seattle Youth Symphony Orchestra, under the direction of Francis Aranyi, has begun an ambitious series of concerts. Spurred on to greater achievement by the success of its Orchestra Camp of the past summer, this splendid group is fast gaining reputation throughout the Northwest for its work in training musically talented instrumentalists.

Under the local sponsorship of Cecilia Schultz, the San Francisco Opera Company gave its series of operas to packed houses in the Civic Auditorium during the early part of October. Consensus was that the company has never been in better form, and the enthusiasm of the audiences bespoke its appreciation.

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SAN FRANCISCO

PIERRE MONTEUX and ISADORE FREED (right)
discuss the latter's new Festival Overture, played at the opening of the 35th season of the San Francisco Symphony on Nov. 15. Another orchestral score by Mr. Freed, Appalachian Sketches, was premiered last summer by Franco Autori and the Chautauqua Symphony. Recitals featuring Freed works include Ray Lev (his Prelude, Canzonet and Caprice and Suite for Piano), at Carnegie Hall and on tour; Rose Goldblatt (Intrada and Fugue on the name A. C. Fuller) in Montreal, New York and Chicago; Gabrielle Hunt (the songs Chartless and Crossing the Plains) in Philadelphia. Later this season Leonard Rose will play Freed's Passacaglia for Cello and Piano at his Town Hall recital.

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO.—The San Francisco Symphony Orchestra season, with genial and beloved Pierre Monteux conducting for his 12th consecutive yar, opened on Nov. 14 at the Opera House with an appeal to youth, and youth responded 3,000-fold!

A new series of Thursday evening youth concerts was first suggested by the orchestra's astute business manager, Howard K. Skinner, then organized by the Symphony Forum and opened exclusively to its members.

This type of concert is a most practical extension of the activities of the Musical Association, governing body of the orchestra. The programs will be repeated at the regular Friday matinees and on Saturday evenings, permitting some 9,500 music-lovers each week to hear the series, which extends to May 31.

The opening concerts, Nov. 14, 15 and 16, provided a stimulating novelty in the Festival Overture by Isadore Freed, a first local performance. Brahms' Third Symphony was given splendid interpretation by Monteux, and his masterful hand was again apparent in the noble reading of his old favorite, Ravel's Daphnis and Chloe suite.

Tour Plans and Soloists

This longer than usual season—November to June—will include the orchestra's eight weeks' tour of major cities of the U.S. and Canada, beginning in March. On March 20, 21 and 22, as previously announced, the Philharmonic Orchestra of Los Angeles, Alfred Wallenstein conductor, will be heard in one of the regular sixteen-program series.

The soloists for the local orchestra include Victor Wittgenstein, Jorgen Nielsen, Nikita Magaloff, Robert Casadesus, and Artur Rubinstein, pianists; Yehudi Menuhin, Jacques Thibaud, and Mischa Elman, violinists; Gregor Piatigorsky, cellist, and Maggie Teyte, soprano. The season ends with Beethoven's Ninth Symphony, featuring Norma Anderotti, Eula Beal, Mario Berini and Douglas Beattie.

A dozen first performances are promised throughout the season, including five symphonies new to the orchestra's repertoire: Roger Sessions' Second; Prokofieff's Fifth; Shostakovich's Ninth; Bohuslav Martinu's Second; and Anton Bruckner's Seventh.

Art Commission Series

The Art Commission will also present the San Francisco Symphony, Monteux conducting, in a Municipal Festival Series at popular prices in Civic Auditorium, with guest artists including Tito Schipa, tenor; Percy Grainger, pianist; and Marian Anderson, contralto. San Francisco's own Florence Quartararo, Metropolitan soprano, with Gaetano Merola conducting will be heard in March. There will also be eight performances of the Original Ballet Russe, Monteux conducting, at the Opera House, Jan. 28 to Feb. 2.

Recent events here included a recital by Marcus Gordon, pianist; two concerts by Musical Artists of America (Marjorie Schuler, manager) presenting Lucile Montoya, soprano, and Solano, Spanish dancer, on Nov. 9; and Ted Uppman, baritone, with Dr. Jan Popper accompanying, and Detlev Anders, cellist, Douglas Thompson accompanying, Nov. 30—all these concerts at the Marine's Memorial Theatre.

The Ballet Russe de Monte Carlo played to large audiences at the Opera House in the period between Nov. 15 and 24.

BIDU SAYAO (Suzanna) and WILLIAM STEINBERG, conductor, backstage during the performance of Marriage of Figaro in San Francisco. Mr. Steinberg opened the season of the company, with which he appeared for the third successive year. (Photo by R. Strohmeyer.)

Woman's Orchestra Announces Plans

The Woman's Symphony Orchestra of Chicago opens its season on Dec. 20 at Orchestra Hall with Georges Enesco, guest conductor and soloist. Herman Felber will be associate conductor for the first and second concerts. Jan. 13, Leonard Bernstein is guest conductor and soloist; Leo Kopp takes the baton on March 3 with Leonard Pennario, pianist, soloist. Novelty for March 21 will be the first Chicago performance of Carlo Menotti's The Old Maid and the Thief in concert form. Mr. Kopp will direct. April 21 brings an all-Gershwin program, with Florence Henline, young Chicago pianist. May 12 the season closes with Izler Solomon, conductor, and Ellabelle Davis, soloist. Plans are being made for short tours, with possibility of a South American visit in the summer. Samuel M. Harrington, formerly Mid-Western manager of the National Concert and Artists Corporation, has assumed business managership of the orchestra.

William Grosvenor Passes

WILLIAM GROSVENOR, voice teacher of Portland, Ore., passed away suddenly on Nov. 2 from a heart attack.

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N. Y. Concerts

(*Continued from page* 38)

again demonstrated his sensitive musicianship and thorough training in a delightful rendition of Mendelssohn's fleeting Rondo Capriccioso, and a scholarly performance of Clementi's Sonata in D Major, Op. 40, No. 3. It was in those compositions, which stressed agility and graceful style, that Mr. Attili's remarkable control and dynamic facility appeared to best advantage. In conception, the Beethoven Sonata in E Flat Major, Op. 31, No. 3, and Debussy's Suite Bergamasque were less effective. A group of Liszt compositions completed the program; the audience demanded many encores. More modern works might be suggested for his future recitals. I. R. W.

Irene Jessner's Recital

Irene Jessner, prima donna soprano of the Metropolitan Opera, appeared in her first New York recital on Nov. 9, programming old songs of the 17th and 18th centuries, the Beethoven Ich liebe dich and five Schubert lieder for the opening groups. In these, the singer's artistic approach and warm quality of voice were effectively used and technical skill was apparent especially in the exacting compositions which required delicate and sustained pianissimo, notably Schubert's Der Juengling an der Quelle.

Throughout the afternoon, Miss Jessner displayed a command of lieder style and an interpretative understanding of the spirit of the works. Outstanding in the list was Ich ging mit Lust durch einen gruenen Wald, of Mahler, beautifully and expressively sung, as was also Das Verlassene Maegdelein of Hugo Wolf. The final group presented Die Nacht and Allerseelen, by Richard Strauss, and three songs by Joseph Marx. Excellent accompaniments were played by Leo Mueller. A. P. C.

Novaes and Corigliano Join Forces

Guimar Novaes and John Corigliano appeared in joint recital on Saturday afternoon, Nov. 9, at 5:30, under the auspices of the Debut and Encore concerts, before a very large audience. Through her uncanny skill and unerring readings, Mme. Novaes' pianism demonstrated once again what imposing tonal edifices she can raise. Her Chopin Third Ballade in A flat, to mention but one offering, was a triumph of control coupled with illuminating insight.

Mr. Corigliano's violin playing was that of the finished artist, with a technique easily overriding difficulties and a sensitive—and at times exalted—interpretation. Had his tone been a bigger one, his performance, as in the Bonus Concerto, could have been called heroic. He was not overshadowed by his august co-recitalist, who tactfully refrained from giving the many encores she might have. Arpad Sandor played for Mr. Corigliano, showing masterliness of collaboration at the piano. T. P.

Tom Scott in Folk Airs

A program of rare folksongs and ballads was presented on Nov. 10 by Tom Scott, baritone, with brief explanatory phrases and clever tales of folklore flavor interspersed between songs and with the singer accompanying in his own guitar arrangements.

The material was divided into four groups; the first selected from favorite airs of the Old Country, featuring ancient Irish, Scottish and English Mountain songs, included the lovely Nightingale ballad from the Blue Ridge country and a quaint ditty entitled The Farmer's Curst Wife. The Shantys contrasted the long haul songs, Hullabaloo Balay with the nostalgic Venezuela; the group ending with Eddystone Light. Mr. Scott offered a miscellaneous group covering a wide area of Americana. Especially interesting were Ohio River, Creep to the Bedside, Story of Twelve, and a Rebel Song which appeared to be a collector's item. The artist responded generously to demands for encores. M. C.

Paganini Quartet and Co-Artists

Prokofieff's Quintet, op. 39, was the centerpiece of the second concert of the New Friends of Music on Nov. 10, and it was also the brightest and most colorful spot on the program. The unusual yet interesting combination of oboe (Mitchell Miller), clarinet (Clark Brody), violin (Henri Temianka), viola (Robert Courte), and double bass (Reuben Jamitz) was used by the composer to add new colors from his tonal palette to his well-known and delightful style. The quintet is full of wit and zest; it did not fail to animate and stimulate the audience after the somewhat watery D-major String Quartet, op. 1, by Glazounoff, played by the Paganini Quartet. Schumann's String Quartet in A major, op. 41, No. 3, concluded the concert. H. F. K.

Alton Jones Gives Piano Works

Alton Jones on Nov. 10 gave another of his rewarding and scholarly piano recitals, offering a Bach and Brahms group, the Schumann Fantaisie in C, op. 17, Three Fantasies of William Bergsma, Rumanian Folk Dances of Bartok, and Poulenc and Liszt numbers. Mr. Jones' comprehensive technic and stylistic sense were well displayed in the list. The Schumann work was set forth with fine tone, and particularly delightful were the Bartok dances. The Bergsma works were interesting examples of modern American composition. D. B.

Madeleine Carabo in U. S. Works

Contemporary American sonatas formed the program of Madeleine Carabo on Nov. 11, at 5:30. Assisted by her husband, Harold Cone, pianist-composer, and Carol Robinson, pianist, Miss Carabo offered the first New York performance of a Roy Harris Sonata (minus the fourth movement, the only manuscript of which was lost in the mail); Mr. Cone's Sonata for Violin and Piano (first performance, the composer at the piano) and the New York introduction of Charles E. Ives' Sonata No. 3 for Piano and Violin. The three scores formed a program of artistic interest as well as novelty. The Harris sonata, which had won the Elizabeth Sprague Coolidge Award for Chamber Music, had consistent beauty and vitality throughout its three divisions (Fantasy, Melody (Andante cantabile), Dance of Spring (Scherzo grazioso). Thoughtful construction, somewhat in the classic mode, marked the Cone interlude, given expert projection by Miss Carabo and the composer. The Ives contribution, whose themes come mainly from American hymn tunes, has a nostalgic flavor of earlier and simpler times, and is written with the finesse characteristic of this composer. D. B.

Robert Rudié Heard in Modern Sonatas

The promise which Robert Rudié's violin playing showed in his recital in Town Hall last year showed considerable fulfillment in his second program there on Nov. 11. The young concert-master and assistant conductor of the Oklahoma Symphony, assisted at the piano by Helmut Baerwald, played the Bach-Siloti Partita in E minor, the Debussy Sonata, Prokofieff's Sonata in D, op. 94, Alan Shulman's Suite based on American Folk Songs and numbers by Chasins-Press, Chasins-Persinger and Dohnanyi. An increased color range added variety to his tonal effects, and his technic was sure and seemingly easy. The two sonatas were his best vehicles, particularly the Debussy, where taste and insight and a flair for this style manifest. D. B.

Vera Sirangelo Sings

An interesting program was compiled by Vera Sirangelo, mezzo-soprano, for her recital of Nov. 12, beginning with a Te Deum by Handel and including an excerpt from Alessandro Scarlatti's cantata Quel Ciglio Altiero, Four Songs for

(*Continued on page* 48)

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THE QUEENA MARIO OPERA WORKSHOP rehearsing scene from Puccini's Mme. Butterfly presented at Hunter College, Nov. 23, on Dean Dixon's program, with his Youth Orchestra. Left to right, Mr. Dixon (conductor), Harry Wayne (Sharpless), Frances Bible (Suzuki), Adrienne Auerswald (Mme. Butterfly); on the floor, Mme. Mario (directress) and John Kennedy (Goro). All except Miss Auerswald are from the Juilliard School of Music. (Photo by Marion Palfi.)

Leinsdorf Conducts in Rochester

By NORMAN NAIRN

ROCHESTER, N. Y.—Erich Leinsdorf, beginning his series of guest conductorial appearances with the Rochester Philharmonic on Oct. 31, when the orchestra's season opened, won warm approval from a large audience. His opening program comprised Beethoven's Overture, The Consecration of the House, Prokofieff's Second Suite from Romeo and Juliet, and Brahms' First Symphony.

For his second concert on Nov. 7, Leinsdorf offered Mozart's Symphony in C (Jupiter), Debussy's nocturnes, Nuages and Fetes, and Bennett's symphonic picture of Gershwin's Porgy and Bess. Leinsdorf again revealed himself as a great precisionist.

William Kapell, the Philharmonic's soloist on Nov. 14, when Guy Fraser Harrison took over as guest conductor, received a prolonged demonstration for his brilliant pianism in the Khachaturian Concerto. The orchestra's work was excellent in the Schubert Unfinished, Respighi's Impressioni Brasiliane and Berlioz' Carneval Romain.

Leinsdorf's guest appearances include three more concerts as well as taking the orchestra on tour. Other guest conductors will be Georges Enesco, Leonard Bernstein and Vladimir Golschmann.

"Pop" Series Begun

When the Civic Orchestra under Guy Fraser Harrison opened its series of "pop" concerts on Oct. 31, Lanny Ross, the soloist, met well deserved effusive enthusiasm. Other "pop" concerts have had as soloists Millard Taylor, the orchestra's concertmaster, Tito Guizar, whose songs in the Latin American mode were tremendously effective, and on Nov. 17, with Associate Conductor Paul White on the podium, the choir of Third Presbyterian Church assisted in presenting Dr. White's American Ballad, The Voyage of the Mayflower.

In the artist series, Rochester has had brilliant recitals by Artur Rubinstein, pianist, and Fritz Kreisler, violinist, and each, with large local following, gave the audiences inspired performances.

The Gordon String Quartet's opening program of the Kilbourn Hall series of chamber concerts on Oct. 29, marked the first Rochester hearing of Bela Bartok's Quartet No. 6, and Purcell's Chacony, and concluded with a memorable interpretation of Beethoven's Quartet in C sharp minor.

Standees five rows deep and a packed auditorium on Nov. 6 heard a magnificent performance by the U.S. Marine Band directed by Capt. William F. Santelmann. Musician First Class Robert Isele as soloist gave an amazing display of virtuosity.

On Nov. 19 the American Troubadours gave the first of the Kilbourn guest artist series, presenting native American music divided into songs of early New England, the spirit of expanding America, American Christmas carols and excerpts from American operettas.

Hanson Feted

A round of social activities for Dr. Howard Hanson, Eastman School director, and his bride, which began on their return from a honeymoon, was climaxed by a reception and tea given by the Women's Committee of the Civic Music Association, and by a surprise dinner and birthday party tendered by the faculty and staff of the Eastman School of Music. Guests included members of the faculty whose association dates from the founding of the school 25 years ago.

RICHARD TAUBER,

Viennese tenor, since 1940 a British subject, with his wife, Lieutenant Diana Tauber (Diana Napier), only British woman officer in the Polish Army. While the tenor is on his concert tour, which opened Nov. 12 in Ottawa, Lieutenant Tauber will make lecture appearances. (Photo by Raymond K. Martin.)

Portland Applauds Series By San Francisco Opera

PORTLAND, ORE.—Four performances of the San Francisco Opera were given here under local management of the Record Shop, Phil Hart, manager. The first was Carmen, with Lily Djanel, Nadine Conner, Raoul Jobin, George Czaplicki, Paul Breisach, conducting; the second, a matinee of Traviata, with Licia Albanese, Charles Kullman and Francesco Valentino. Miss Albanese, lovely to look at as well as to hear, and the fine tenor of Charles Kullman made this most outstanding. Pietro Cimara conducted. In Wagner's Lohengrin, Set Svanholm won ovations, as did Astrid Varnay. William Steinberg headed the orchestra. La Boheme featured Dorothy Kirsten, Maria Sa Earp, Ezio Pinza and Salvatore Baccaloni. Gaetano Merola, director of the company, held the baton. All performances were at the Civic Auditorium before capacity audiences.

Alrasha Brodsky, pianist, appeared at the Neighbors of Woodcraft Auditorium, also at the first tea of the season given by the Monday Musical Club at the home of Mrs. Harrison Burton. On the latter program also were Juanita Frey, violinist ,accompanied by Gertrude Lachner Havnear, and David Campbell, the club's director of the piano ensemble, spoke of his attendance at the Berkshire Festival. Mrs. Roy Owen is president of the club.

Under sponsorship of Pro America, Republican women's organization, Heimo Haitto, young Finnish-American violinist, appeared at the Civic Auditorium. A good-sized audience applauded him.

Jan Peerce appeared under Ellison-White sponsorship at the Auditorium; as usual this tenor filled the place to capacity. Coenraad Bos was accompanist. The evening preceding the concert, Mr. Peerce and the accompanist were honored at a reception by the Portland School of Music.

Jean Howard, artist-pupil of Mrs. Fred L. Olson, has been appointed soloist of First Congregational Church of Portland. Miss Howard appeared as soloist with a 300 voice chorus at the Salt Lake City Tabernacle, Salt Lake City. From the studio of Mrs. Olson have come many singers, among them Jane Powell of films and radio.

EDNA HOEFS.

Mahler Back from Opera Tour

Fritz Mahler has just returned from a seven week tour with the Charles Wagner Il Trovatore Company. During the interim he conducted 47 performances in 11 states.

HAYES ACCLAIMED AT CARNEGIE HALL

"The singing art of Roland Hayes, tenor, who was heard last night in Carnegie Hall is unique. It seems to have every musical factor in superlative degree . . . this art has become primarily elegant, exquisite, graceful and aristocratic, but still profoundly sympathetic. . . . Julien Tiersot's 'Le Tambourin' had a delicacy and gnomish effect that would be perhaps impossible of achievement for anybody else in the world."
New York Times, November 4, 1946.

"It is a good thing that the recitals of Roland Hayes have again become a dependable feature of the Boston music season. From him you are sure to get a program of real distinction and to hear it sung with fine taste and penetrating insight into the meaning of each and every moment."
Boston Post, October 28, 1946

"Mr. Hayes' allegiance to beauty is spiritual almost to the point of religiosity. He holds it up like a brimming chalice into which listeners of sensibility may dip their fingers and annoint their minds and nobler emotions."
The Oregonian, Feb. 18, 1946, by Hilmar Grondahl.

"A singer of rare taste and artistry and it is a distinct pleasure to listen to him."
Boston Herald, October 28, 1946

"Roland Hayes, one of the great interpretative artists of this century, sang in the Murat Tuesday night, and sang, as always, with the deep knowledge that made every song an enlightening experience. One has always felt that integrity has been the keynote of this singer's gift, and one felt it more strongly than ever Tuesday night."
The Indianapolis News, Mar. 6, 1946, by Walter Whitworth.

Scurlock photo, Washington, D. C.

Among other metropolitan appearances will be Chicago, Seattle, Washington, Los Angeles, Portland, Ore.

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(*Continued from page 46*)

Contralto by Grieg, Bonjour, Suzon! by Delibes, three numbers of Obradors, a Gypsy Song by Dvorak and an English group by Hageman, Levitzki, Mana-Zucca and the first performance of Olive Dungan's Hurricane on de Island. She had the able assistance of Alexander Alexay at the piano. Miss Sirangelo's excellent vocal attributes have not greatly matured since her hearing of last season. Her middle register is pleasing, but her high notes were sometimes flat, and the volume was not always adequate. She has good acquaintance with musical styles and a simple and charming delivery. D. B.

Erno Balogh in Old and Modern Works

Erno Balogh, who gave a piano recital on Nov. 13, is a master of detail. He offered a program of smaller pieces in which he proved conclusively not only his thorough musicianship, which gives his interpretations special attraction, but also that his unpretentious performances, in which the music and not the interpreter is the thing, have most rewarding results. With loving care he read Bach's 15 Two-Part Inventions, which in their recorded form had secured for him the honorable nomination from the New York Times as an outstanding piano performance of the year on records. The program further listed Brahms' Scherzo in E flat major, four pieces by Chopin, Virgil Thomson's Piano Sonata No. 4, a pretty, neo-classic piece, Burrill Phillips' Toccata (first New York performance) and compositions by Bartok, Debussy, Lecuona, Vianna, and Guarnieri. In the South American pieces Mr. Balogh's playing gained added zest and poise. A grateful, large audience insisted on encores. H. W. L.

Baerwald Plays Piano

Helmut Baerwald on Nov. 15, appeared in recital before a good-sized audience. Previously well-known as an accompanist, he also displays excellent qualities as a recitalist. His chief fault is a tendency to play at too great a speed; his chief virtue, a distinct expressiveness and a liquid tone. Reger, Variations on a Theme by Telemann, Opus 134, was the outstanding number. T. P.

De Luca's Song Program

Giuseppe De Luca, famed Italian baritone, returned on Nov. 16 before a capacity audience including all available space on the stage, to present a program of classic Italian arias; a group in French; a group in English; two operatic arias, and a closing group in Italian. The 70-year-old baritone's singing was a valuable lesson to young artists of a thorough basic groundwork in the art of singing. He demonstrated the rewarding results in tone preservation and technique in surmounting the toll of the years. The recital was notable for the vigor and gusto with which it was sung; but it was the fine balanced restrain, the warmth of style, meticulous phrasing and beautiful diction that aroused his audience to cheering enthusiasm. Werner Singer proved a sympathetic and excellent accompanist. W. A. T.

Delia Calapai at Keyboard

Delia Calapai, pianist, returned to Town Hall on Nov. 16 with works by Schubert, Bartok, Mozart and Brahms. The best playing of the afternoon was in the Bartok Sonata, which was dispatched with spirit and its playing was in character with the idiom. The slow movement of a Mozart Sonata revealed a musical sensitivity that was not generally in evidence, due, possibly, to nervousness. A. T. R.

Carol Bruce Reappears

Fine singing was the order of the afternoon when Carol Brice, contralto, gave her second New York recital on Nov. 16 at 5:30, with the able keyboard assistance of Jonathan Brice. Miss Brice chose numbers of Bach, Handel, Schubert, Hahn, Chabrier, Fevrier, de Falla, Gretchaninoff, Tchaikovsky and Moussorgsky, and Negro spirituals. The entire program showed taste and balance, and ability to select music which best displays the notable beauty of her tones. D. B.

Minuetta Borek Plays Own Sonatina

The afternoon's recital of Nov. 17 brought Minuetta Borek in a piano list which included the New York introduction of her own well constructed and charming Ballet Sonatina. More familiar numbers were by Brahms, Scarlatti, Beethoven (Sonata in C, Op. 2, No. 3), Chopin, Debussy and De Falla. Miss Borek's playing is full of the interplay of color and has a spirit of ardent musicianship that makes her interpretations vital and of unfailing interest. D. B.

Grant Johannesen's Pianism

Grant Johannesen, pianist, appearing again in Town Hall on Nov. 17, gave a program embracing Mozart and Schumann works, a Stravinsky number, Fauré and Albeniz excerpts and the first performance of Robert Casadesus' Sonata No. 2. A gifted artist, Mr. Johannesen's pianism shows intelligent development from his two earlier recitals, fuller beauty of tone and increased depth of understanding. D. B.

Budapest Quartet at New Friends

The Budapest String Quartet (Josef Roisman, first violin, Edgar Ortenberg, second violin, Boris Kroyt, viola, Mischa Schneider, cello) made the third concert of the New Friends of Music, on Nov. 17, a feast of euphony, fascinating from the first to the last measure. Bartok's Second String Quartet, op. 17, colorful, pensive, passionate, and tender too, especially in the last fading measures, was offered with all the warmth and devotion only a master team can give. Dvorak's E flat major Quartet, op. 51, one of the pearls of Bohemian chamber music, with its flowing and alluring melodies and its exultant finale, sounded as only genuine musicians can make it sound. There was nothing problematic, only music, charming and caressing. Herta Glaz, soloist of the concert, offered three songs by Tchaikovsky, and two early ones by Stravinsky. Her warm contralto voice would have made an even greater impression had it been supported by an equally warm and more varied expression. H. F. K.

(*Continued on page 51*)

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Frances Magnes and Her "Charmed Violin"

When an artist scores a "hole in one"—that is, earns a place in the major concert ranks with one New York appearance, as Frances Magnes did with her violin debut in Carnegie Hall on Oct. 6—the public is prone to suppose that this brilliant success came out of nowhere, without work-a-day background. A sort of exotic flower without roots and cultivation.

If this has ever been the case, it is not true with Miss Magnes. She is exceptionally young for such a showing, but it was made possible by the classic elements of musical heritage, early study, years of scholarships, and appearances outside New York in recital, with orchestra and in chamber music.

The Magnes talent stems from her great-grandfather, a Russian violinist, whose playing at court in Czarist days earned him not only fame but a signet ring and other tokens of Imperial appreciation. Music formed a large part of the Magnes home life, and little Frances, at six years old, was taught the violin by her grandfather. He found her talented, and secured her first scholarship, with Herman Rosen of Cleveland. Later she worked on the same basis with Louis Persinger, at the Fontainebleau Conservatory in France, and with Adolf Busch.

Early Triumphs

The Cleveland Orchestra presented Frances as soloist when she was fourteen, following concerts there since she was eleven.

While studying with Adolf Busch, she played and toured with the Busch Little Symphony, and made a record with him of the Bach Double Violin Concerto for Columbia Recording Corporation.

FRANCES MAGNES on tour in Canada.

In 1943 Miss Magnes came under the management of the National Music League, of which Anna C. Molyneaux is managing director. Through this organization, Lucius Pryor arranged several tours for her through the Middle West.

"I cannot say enough for the benefits of such experience," the violinist averred. "So many things are learned only by playing before audiences. For instance, the New York reviewers spoke of the sweltering heat on the night of my concert here, Oct. 6. It really was terribly warm, and if the experience had been new to me it would have been much more trying. But last summer I had played on July 31 in Florida, on a night that was not only tropically hot but teeming with rain. The violin strings constantly had to be tuned. I got through that, and consequently New York's unseasonable October heat wave did not daunt me."

Plans Tour

Besides her New York recital, this season holds tour appearances for Miss Magnes, several orchestral engagements, and on Jan. 28 she plays at the Brooklyn Academy of Music on the Major Concert Series as winner of the 1946 American Artists Award of the Brooklyn Institute of Arts and Sciences.

Offstage, Frances Magnes lists among avocations collecting early American antiques—she is the possessor of a rare cobbler's bench, a corner cupboard, Hitchcock chairs and the like—enjoys sailing and roughing it on camping trips. She is married to Benedict Magnes, executive of M-G-M International Films. Her husband, a former viola player who studied at the Juilliard School, is enthusiastic about her career, and listens to her practising in the "best-friend-and-severest-critic" tradition.

M. L. S.

Juilliard to Revive Weber Opera

A revival of Weber's opera Der Freischuetz, the first new production of the season, will be given at the Juilliard School of Music on Dec. 14, 16, and 17, with a preview for invited guests on Dec. 13. The work will be sung in English, conducted by Edgar Schenkman, director of the Juilliard Opera Department, staged by Alfredo Valenti, with sets and costumes designed by Frederick Kiesler. The second production of the season will be Honegger's Antigone, to be heard in the Spring.

Hollywood Chapter Formed

The Exchange Club formed a Hollywood Chapter, and members at the charter meeting had a hilarious time listening to Pianist Maurice Zam, whose five-minute "piano lesson" was so funny that few appreciated the fact that it took virtuoso pianism to illustrate so many ways not to play the instrument.

R. D. S.

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ERICH KLEIBER AND JOSE ECHANIZ, pianist, during a rehearsal before the latter's performance of Brahms D Minor Concerto with the Havana Philharmonic Orchestra under Mr. Kleiber's direction, on Nov. 4. Mr. Echaniz also played two recitals for the Pro Arte Musical Society on Nov. 6 and 8, and will resume his American tour the last week of November.

Charlotte Martin Scores In Mexico City Recital

MEXICO CITY.—Charlotte Martin, young American pianist, born in Mexico and brought up in Paris as a pupil of Alfred Cortot, returned here recently for her first concert in the Fine Arts Palace. Miss Martin proved one of the very best young pianists we have heard in this country. Her interpretation of Bach's Prelude and Fugue in A Minor (piano transcription by Liszt) was marked by great intelligence and depth of understanding and the type of awareness that stamps a pianist at once as apart from the class of those who just perform "competently." She took us through the intricacies of Beethoven's too seldom played Sonata in F Major, Op. 78. Then we heard a group of compositions by Ravel, Debussy and Chopin, played with the light and exquisite grace the music deserves, but does not always find. The country of Miss Martin's birth is happy indeed to see her launched on what should prove to be a satisfying and productive career.

V. C. M.

Philadelphia Orchestra Names Assistant Manager

The board of directors of the Philadelphia Orchestra Association announces the appointment of H. Tatnall Brown, Jr., former Dean of Haverford College, as an assistant manager of the Orchestra for promotional activities. Norman S. Shirk remains assistant manager in charge of business operations. Harl McDonald is manager. Mr. Brown served in the Naval Reserve, in which he held the rank of Commander.

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BOSTON

Novel Orchestral Works; Opera Bow

By JULES WOLFFERS

BOSTON.—This city's notorious lack of interest in orchestras other than its own was demonstrated again when Leonard Bernstein brought the New York City Center Orchestra to Symphony Hall. Bernstein hails from these parts, is Boston Latin School, Harvard, and a Koussevitzky protege. The New York group has received much favorable publicity and its progress has been followed by many here. Yet even all this was insufficient to attract more than a handful to the concert. Why this condition prevails it is difficult to say, but symphony orchestras contemplating tours are advised to think things over seriously before hazarding a Boston stop.

The concert itself was a brilliant affair and the audience made up for its paucity by its enthusiasm. The orchestra is responsive and well-trained. Tonal values are good, but lack of numbers in the strings sometimes produced disbalance. As for Bernstein, he did a magnificent job from start to finish with his youthful group. Even a few affectations and mannerisms noted previously were completely lacking.

Britten Violin Concerto Introduced

The program included Elgar's "Enigma" Variations; the first Boston performance of Britten's Concerto for Violin, with Werner Lywen the soloist; and Dvorak's Second Symphony. To this correspondent, the Elgar piece is still very well worth the hearing, especially as Bernstein did it. (The work also brought to attention some remarkable kettledrumming by a young performer probably not out of his teens.) The Britten Concerto, a rhapsodic and extended work with tricky orchestration and novel effects, disclosed in Mr. Lywen a first-class, resourceful violinist. One found much to admire in the concerto but this is a work to hear several times before passing judgement. The orchestra and conductor reserved its best work for the infrequently played Dvorak to bring the program to a terrific climax.

Considerable excitement attended the appearance here of Dame Myra Hess as Boston Symphony soloist in the sixth pair of programs when Serge Koussevitzky presented an all Beethoven-Debussy list including Two Nocturnes, La Mer, The Fourth Piano Concerto, and Egmont. When the soloist appeared on the stage the audience rose in her honor and, at the conclusion of the Concerto a terrific ovation was accorded her. If all this was a tribute to Dame Myra Hess as a person and for her courage and enterprise in London during the dark war years, no doubt it was richly deserved. From a strictly musical point of view, her tempos were rather slow, while the conception was perhaps overrefined. In this respect, soloist and orchestra were frequently at odds. But this made no apparent difference to the audience, which evidently was mesmerized from start to finish. Koussevitzky's Debussy was completely beautiful—refined, exquisite, yet never effeminate nor overdrawn.

Other Leading Events

Other events have included several interesting programs. Joseph Laderoute, tenor, who appeared with distinction this past summer at Tanglewood, was presented by the Longy School of Music at Harvard's Sanders Theatre. Robert Payson Hill was the accompanist. Busch and Serkin were heard in two excellent Jordan Hall programs in music drawn from Schumann, Beethoven, Schubert and Brahms. Harry Dubbs continued the Gardner Museum Sunday afternoon series with an unconventional and enterprising list, Frances Adelman assisting at the piano. The Zimbler String Quartet opened its worthwhile, educational school series in Brookline and Newton. Started two years ago, these programs of chamber music played during school hours as part of the school's regular program, have attracted much attention.

The New England Opera Theatre, Inc., made its debut with a production in English of Marriage of Figaro, under the baton of Boris Goldovsky on Nov. 22. Details will be given in the Dec. 15 issue.

Up and Down the Guild Keyboard

The National Guild of Piano Teachers announces that Dame Myra Hess has accepted Honorary Membership.

Carl Friedberg, teacher and concert pianist, will tour Europe and the Philippines in 1947. Glauco D'Attili, who graduated under Dr. Friedberg at the Juilliard School, has given two Town Hall recitals this fall. Jean Rosenblum, Naumburg Award winner, makes her Town Hall debut Dec. 2, and Henes Bowman won second prize in the Chopin Contest in Chicago.

Friends of Adolfo Betti (of the Flonzaley Quartet) will be glad to know that he is safe. Mme. Betti wrote Mrs. Walter Golde that her husband is now Mayor of Bagni-di-Lucca, his home town, and of the 27 villages surrounding it.

Edwin Hughes was master of ceremonies of the annual Paderewski Dinner of the Leschetizky Association. Mieczyslav Horszowski played Paderewski numbers. Besides Mrs. Golde, president, and Mr. and Mrs. Hughes, Guild members present included Avis Charbonnel, Ernesto Berúmen, Mildred Bryant and Ralph Leopold.

The Novaes-Corigliano recital in Town Hall, put on by Debut and Encore Concerts, Inc., drew a large attendance of Guild members from New York, Connecticut and New Jersey. Young Artist Diploma Winners and Paderewski Medal Winners occupied box seats with their artist-teachers. Mme. Novaes' own teacher, Isidor Philipp, was present, and she honored another of her teachers by playing Sigismond Stojowski's Vers l'azur. A dinner was given afterward by Sherman Pitluck at the Town Hall Club. Raissa Tselentis spoke, and Mme. Novaes expressed her pleasure in being an Honorary Guild Member.

Howard Coombs, a National Honor Roll Winner in the early days of the Guild, is now in New York after serving in the Navy and touring as accompanist and soloist with Angna Enters.

Out-of-town Guild members visiting New York may attend single sessions of Olga Samaroff's Layman's League at Town Hall on Wednesday afternoons.

Sidney Foster's ninth annual Carnegie Hall recital will be Jan. 10. Mr. Foster is now touring the southwest and will be soloist with the Baltimore Symphony in Syracuse, N. Y., in January.

Harold Morris, who has won eight national awards in composition, is Fellowship American Composers' Award winner for his Piano Sonata No. 3, performed in Detroit. His Suite for Orchestra, written by commission of the Columbia Broadcasting Company, was chosen for performance at the Yaddo Festival at Saratoga. Artur Rodzinski made the presentation to Mr. Morris of the Philadelphia Music Guild Award. Mr. Morris, while professor of composition at Columbia University, served as adjudicator for the National Guild.

Harold Henry is chairman of the executive committee of the Hour of Music which presents gifted young musicians. First program is at the Cosmopolitan Club, Nov. 26. Harold Morris and Frank Sheridan are also on the jury.

Rose Raymond will play Charles Haubiel's Scherzo at Mrs. Henry Hadley's home in a program sponsored by the National Association for American Composers and Conductors.

Elizabeth Gest, lecturer, editor, broadcaster, composer and Guild adjudicator, will be out-of-town speaker at the December Piano Teachers Congress in Steinway Hall. G. W.

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N. Y. Concerts

(Continued from page 48)

Anahid Ajemian, Violinist, in Naumburg Recital

Anahid Ajemian, winner of the Walter W. Naumburg Musical Foundation Award for violin, was heard on the afternoon of Nov. 18 in the Bach-Siloti Partita in E minor, sonatas of Beethoven and Debussy and numbers by Bartok, Szymanowski, Wieniawski and Chausson. Miss Ajemian's chief merit is her lovely tone, fine-spun, beautifully colored and, with very few exceptions, exactly pitched. Her technic, too, is sure, with good left hand execution. Interpretatively, she sometimes showed a reserve which more experience will doubtless expand into fuller expression. In many passages, she showed both fastidious taste and poetic fire. Piano support was provided by Eleanor Gough.

D. B.

Carnegie Chamber Hall

Winnifred Tamblyn Makes Debut

Winnifried Tamblyn, soprano, was introduced to New York on Nov. 6 in a recital of Bassini, Durante, Scarlatti, Schumann, Brahms, Schubert, Medtner and others, seven gypsy songs by Dvorak, and two manuscript numbers, Leaf Burning and Idleness, by Gladys Mayo. A voice of pleasing quality was displayed by the recitalist and interpretations that bespoke earnest contemplation of musical content. Her accompanist was Coenraad V. Bos. D. B.

Vladimir Elin's Program

A pleasing song and ballad program was sung by Vladimir Elin, baritone, on Nov. 15. Featured were some of the simple, tuneful compositions of Alice Stead Binney which included the well-known My Creed, nature songs and a group of selections for children. Mr. Elin displayed a voice of rich texture and a talent for conveying the sentiment of his numbers. Assisting artist Ray Fox, pianist, played the Sinding Suite in A minor and a group of Russian works, ending with the Perpetuum Mobile by Ries. M. C.

Times Hall

Joseph Shortmeyer in Song Recital

A first New York recitalist was Joseph Shortmeyer, tenor, on Nov. 6. Accompanied by Stuart Ross, he sang numbers of Haydn, J. A. Wade, Handel, Arne, von Fielitz, Rachmaninoff, Gretchaninoff, Hartley, Hageman, Loud and Yaysnoff. Mr. Shortmeyer has little volume or tonal variety in his voice, but his interpretations are deeply felt and in discerning taste. D. B.

Norman Voelcker Gives New Piano Scores

Norman Voelcker, on Nov. 7, proved himself a pianist of excellent technical equipment and intelligent insight. Bach, Haydn, Beethoven and Brahms made the first half of the program, progressively well done. After the intermission there were two New York premieres: Claude Almand's Sonata No. 2, in a sort of dissonant Chopin style and a little long; and Gunnar Johansen's Franklin Delano Roosevelt—In Memoriam—a dirge, not a portrait, with a desolate feeling that was impressive if vague. A properly fluent reading of the Ravel Ondine and a relentlessly elemental treatment of Bartok Rumanian Folk Dances closed this recital by an artist whose chief fault seems to be that he is too unemotional in approach to certain scores. T. P.

Eleanor Spencer Returns

Eleanor Spencer, American pianist, returned to the concert field on Nov. 10 (matinee) after an absence of some years. A pupil of Leschetizky, she has played with leading orchestras here and abroad. For this program she selected the Schumann Fantasie and works of Scarlatti, Bach-Busoni, Chopin, Ravel, Debussy, Smetana and Albeniz.

Nora Norman Plays

Nora Norman, English pianist, made an impressive showing in her Times Hall recital, Nov 10. The demanding program covered a wide variety of style and interpretative approach, in all of which the player revealed herself as well-schooled, efficient and expressively gifted. Miss Norman commenced with the C major Mozart Sonata and the Op. 34 Theme and Variations of Beethoven, passing easily from the classics to a group of Schubert Dances, in which she offered her own arrangements, and the Sonata in G minor by Schumann. The final numbers included four Preludes and the Valse in C sharp minor by Chopin; the Lark, by Glinka-Balakiroff; Generaliffe, from Five Gypsy Dances by Turina; a Norman arrangement of Sigurd Lie's lovely song Snow; and the Albeniz Seguidilla. M. C.

Angela Militello in Bow

An attractive debutante on Nov. 12 was Angela Militello, soprano, at Times Hall. With Alice Wightman at the piano, Miss Militello displayed a bright and fresh voice in numbers of Handel, Scarlatti, Torelli, Pergolesi, Sadero, Guarnier, Respighi, Verdi, Brahms, Rachmaninoff, Mednikoff, Glen and Besly. Some technical faults should be smoothed away; but the effect on the whole was pleasing. D. B.

Edith Schiller Plays

Edith Schiller, on Nov. 13, was heard in a piano recital of praiseworthy ambition. Beethoven, D major Sonata, Opus 10, No. 3, was taken very seriously both by the player and the large audience, while Brahms C major Sonata, Opus 1, displayed a strong dramatic sense and formidable technique. Samuel Barber's Excursions was cleverly done, followed by some poetic Debussy, an impressive Mephisto Waltz, with some poignant Chopin for encore. T. P.

John Kirkpatrick Offers Varied Works

The Nov. 14 recital of John Kirkpatrick, pianist, before an enthusiastic audience, presented an American composition rarely programmed today. The Woodland Sketches, written in 1896 by MacDowell, contain ten complete short pieces descriptive of Autumn and picturesque and romantic in nature. Mr. Kirkpatrick delivered the Sketches with affectionate understanding. Listed on the program were the Mozart Sonata in A minor, and the Sonata in A major, both played with facile technic and good stylistic balance. Also heard were the Franck Prelude, Chorale and Fugue and the first New York performance of a Sonata in E major by Ross Lee Finney, inscribed "Christmastime 1945," and divided into sections, Hymn, Invention, Nocturne, Toccata, Hymn. The latter work invokes the mystic mood and festival gaiety in contrasting phrases and is definitely appealing in harmonic structure. Mr. Kirkpatrick gave an admirable reading of the score. M. C.

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NEW PUBLICATIONS

G. Schirmer opened a branch store in Brooklyn on Nov. 14. It is a three-story building specializing in all things musical. Phonographs, recordings, radios, musical gifts, and of course, music. . . . Hanson's Serenade for Flute, Harp and String Orchestra, played recently by Koussevitzky and the Boston Symphony in New Haven, was originally commissioned by Station WHAM in Rochester. It is to be published next year by Carl Fischer, Inc. . . . William Adler has been appointed Midwestern representative for Music Publishers Holding Corp. . . .

A North American prize for composers and pianists has been announced. The sum of $1,000 is being donated by Mrs. William Pflugfelder of Long Island, for the composers' prize and the section for pianists will offer three major prizes not yet announced. The contest is sponsored by the E. Robert Schmitz School of San Francisco. For further information write to the Secretary, North American Prize, 3508 Clay St., San Francisco. . . .

Whole Tone Scale Theory Book

HERMAN HENRY SYSTEM OF WHOLE-TONE SCALES, fingered by Carl Lamson. Bruce Humphries, Inc., Boston. $1.50.

These are whole tone scales in all of the major and minor keys. Since the whole tone scale is woven through so much modern music, the notes say, the performer must adapt himself to modern harmonic combinations. The scales are octaves in parallel motion, parallel major thirds, and parallel minor sixths.

For Symphony Orchestra

SINFONIA TRAGICA, by Edward MacDowell, arr. for symphony orchestra by Modest Altschuler. Composers Press, Inc., N. Y.

This is MacDowell's Tragic Sonata for piano, in an arrangement by Altschuler for full symphony orchestra. Since the Sonata is a long and difficult work containing many sonorities, it fits well in orchestral dress. There are several precedents for this sort of thing, as the Weingartner orchestration of Beethoven's Hammerklavier Sonata will indicate. This scoring calls for the usual choirs, a full percussion battery, and one harp. Score, $8.

TWO CHORAL PRELUDES, (O God, Thou Holiest, and There is a Rose in Flower) by Brahms, trans. for orchestra by Erich Leinsdorf. Broude Bros., N. Y. $1.50 and $1 respectively.

In 1896 Brahms wrote eleven choral preludes for organ, which were published as Op. 122. Leinsdorf has selected two of these, O God, Thou Holiest, and There is a Rose in Flower. The latter is one of the loveliest melodies ever written. The transcriber has used full orchestra and attempted to capture the quality of the original simple melodies. By liberal use of the brass and woodwind sections he has approximated the quality of the organ.

KOMM, SUSSER TOD, and ADAGIO FROM TOCCATA AND FUGUE IN C MAJOR FOR ORGAN, by Bach, tr. for orchestra by Leopold Stokowski. Broude Bros., N. Y. $1 each.

Both of these are well known, and have been recorded by the conductor. They are typical of the majority of Stokowski transcriptions, with their rich part-writing for the strings and harmonic background by the other instruments. A peculiarity of these editions is the way they are engraved, with the staves being written down only when the instruments actually make their appearance.

For String Orchestra

ROUNDS, by David Diamond. Elkan-Vogel Co., Inc., Philadelphia. $2.50.

Introduced to New York last season by the Boston Symphony Orchestra, and since played by other organizations, this composition is in three movements played without pause; it lasts about twelve minutes. Great rhythmic vigor is present, as well as a bleak harmonic medium. The Adagio contains some moving passages, and the last movement is a dance-like and rhapsodic utterance.

FIVE GERMAN DANCES AND SEVEN TRIOS, by Schubert. Music Press, Inc, N. Y. Score $2.25, score with 4 parts $3, extra parts 30c.

These little pieces can also be played by a string quartet. They were written in 1813, before the composer was 17 years old, and there is little that is essentially Schubertian in them. They do, however, move with spirit and complete objectivity. Karl Geiringer has edited this edition, part of the Music Press String Orchestra Series of which Louis Persinger is the general editor.

COUNTRY MOODS, by Samuel Gardner. G. Schirmer, Inc. N. Y. Score, $2.50, parts 50c each, piano score, 75c.

Designed for amateur or school string orchestras, these moods are three in number—The Cabin in the Woods, The Little Brook, and In the Village. The first piece is of an intermediate grade; the second and third are more advanced. A piano part is supplementary. Gardner has not attempted any great rhythmic or harmonic difficulties, but there are enough challenges in the writing to keep an amateur orchestra on its toes.

Concertos

CONCERTO IN E FLAT MAJOR (K. 271), by Mozart; edited by Isidor Philipp. G. Schirmer, Inc., N. Y. Two-piano score, $1.25.

Most of Mozart's late concertos are rather well known, but those he wrote before, say, K. 414, are not played too often. This concerto, which dates from 1777 should be investigated by all concert pianists. It is not as elaborate as some of the later ones but has a slow movement in C minor that is a profound utterance and a rondo that is of exceeding grace. Incidentally, a recording of this work was made by Gieseking.

CONCERTO IN B FLAT MAJOR, for Flute, Recorder or Oboe, by Johann Adolf Scheibe. Dimit Edition, N. Y. Score and parts $2.75, parts 30c each.

This edition of a work by a little-played composer of the past was published in 1943, but due to the dissolution of Dimit Editions, it was never made available to the public. It is being released by Associated Music Publishers. Scheibe (1708-1776) was an important theorist and a prolific composer. The revision and arrangement of the thorough bass here was made by Albert G. Hess, and the composition is to be played by the solo instrument, two violins, harpsichord or piano, and a cello doubling the brass part. The music itself has as much charm as could be expected from a minor 18th century composer.

For Violin and Piano

CAPRICES NO. IX AND XVII, by Paganini; edited and fingered by Joseph Fuchs, original piano accompaniment by Lillian Fuchs. M. Witmark & Sons, N. Y. 75c each.

Both are arrangements of two of the more popular Paganini Caprices for unaccompanied violin. Number IX in E Major is often called "La Chasse," and Number XVII is the one in E flat Major with fast scale and octave passages. These, of course, are for the virtuoso only. The accompaniments also are rather difficult and given the pianist more to do than most other arrangements of this kind.

For Cello and Piano

VALSE BRILLANTE, Op. 34, by Chopin; Shepherd's Dance, by German; and Adagietto from L'Ariesienne Suite No. 2, by Bizet. Transcribed by J. Bernstein. Associated Music Publishers, Inc., N. Y. $2, $1.50 and $1, respectively.

These are especially aimed at the amateur. None of the pieces is difficult, and the tunes are familiar to all. The print of this edition is exceptionally large and clear.

ADAGIO, by Corelli; trans. by Joseph Schuster. SICILIENNE, by J. Achron; and ADAGIO, by Grazioli; both trans. by Edmund Kurtz. Boosey & Hawkes, N. Y. 60c each.

The Corelli and Grazioli pieces, of course, date back to the 18th century.

(*Continued on page 56*)

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Kabalevsky, D.	Fete Populaire, No. 2 (Colas Breugnon)	....
Peiko	Yakutian Suite	....
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BERNICE FROST SAYS . . .

DEVELOPING A RHYTHMIC CONSCIOUSNESS

Continuing discussions of interest to the piano educator (begun in the November issue with teaching the pupil to read), the next topic, of equal importance, is the developing of a rhythmic consciousness.

This again is accomplished, as is the reading, by doing. There must be an inner feeling of the rhythm—a purely physical expression at first—before there can be a mental concept or an arithmetical understanding.

Classes in rhythm and Dalcroze are invaluable, but many teachers do not have time or find it impossible for the pupils to get together for such activities. This makes it necessary for the rhythmic training to be given during the piano lesson period. This can easily be done if the presentation is sufficiently slow. There is no part of the child's or adult's first musical training so dependent upon a gradual lesson by lesson accomplishment as the development of rhythm.

First there must be established a free response through imitation—by clapping, tapping, stepping, etc., question and answer patterns. Then self-expression of these established patterns through games, dramatic play, etc.

Following this a combination of the imitation and the visual by clapping by rote but following the music at the same time (without playing) must be developed. Playing and counting from first reading will then present no problem, and the difficulty will be eliminated of the pupil not wishing to count, as he has become accustomed to counting aloud in his preparatory work of tapping and clapping.

The question arises about the adult beginner who is too self-conscious to count and can hardly be expected to enter into rhythmic games. The clapping and tapping preparation with the mental concept of the older beginner should build a good rhythmic foundation. The serious adult willingly counts aloud or to himself—but counting must be done; if not, the sooner the lessons are discontinued, the better for both pupil (adult) and teacher.

Reading and rhythm are often found to be astoundingly bad in many beginning and intermediate pupils. These weaknesses can be due only to inadequate preparation and too rapid progress which reflects upon the teacher.

Inability to sight read is one of the weaknesses of the average piano student. A lack of rhythmic feeling has no little part in this situation. The two are dependent, one upon the other. Good rhythm helps the reading, as good reading helps the rhythm. No rhythmic patterns should be presented in a composition that have not been previously experienced as an inner feeling through some physical activity. The beginning and intermediate pupil must be constantly guided to a better rhythmic consciousness.

Lullabies

A young pupil of mine has an unusual collection of dolls of different nations. She and her friends are planning a recital party where each guest is to play a Lullaby for an especially selected doll. We have chosen several lullaby folk tunes but would like others by contemporary composers. Would appreciate the suggestion of several about grade two in difficulty. M. K. C.

The following are interesting and diversified melodies—Norwegian Cradle Song by Hays; Negro Lullaby by Jean Williams; Slumber Song by Weston; Russian Lullaby by Bentley; Caucasian Lullaby by Elred; Berceuse by Gretchaninoff and Indian Lullaby by Jean Williams.

Harmonic Analysis

So many of my younger pupils, though playing somewhat advanced music, forget their memorized pieces as quickly as they memorize them. How soon can I begin analyzing harmonically to help in retaining the memory work?

J. W. R.

Most of the beginning materials as well as much of the more difficult music is based on the foundation of simple chord structure, so there is no reason to delay this approach. It should be used from the very first lessons and if your pupils have had none of it, begin it at once. Begin with hymns, if they are able to play four-part harmony, and give them a thorough knowledge of the chords and the passing tones, anticipations, suspensions, etc. If this is too involved for them, begin with three voices—two note chords with a single melody line. Also there are many easy broken chord pieces using hands alone and only the tonic and dominant chords. This would be a good beginning, aiming towards more difficult literature where the basic chord structure is all but hidden by the many ornamentations and figurations.

Parents

How can teachers best convince parents that the beginning lessons are very important? In our community parents continue to place their children with other young piano pupils for first lessons. This brings a serious problem when the child does go to a real piano teacher. If teachers refused to accept such pupils, would anything be gained? E. J.

Since the first lessons are most important the parents should realize that the result of these lessons is life-long. Perhaps they do not know that the child is receiving infinitely more than "how to play the piano." Could you not have some educator (not a musician) speak to the parents at some P.T.A. meeting or some such gathering and stress the value of music education. No other one subject has the education value of music. The mental development, physical control, emotional release, and the spiritual and cultural values, are some of the benefits. The teachers should not refuse to accept these pupils. Why should they be denied good instruction because their parents show lack of understanding?

BERNICE FROST
has received the honorary degree of Doctor of Music from the National Conservatory of Music, University of Montreal, Dr. Eugene Lapiere, director. (Photo by Erich Kastan).

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A NATION'S PRAYER, by Solon Alberti, 50c. An eloquent prayer-like plea to God to grant this troubled world peace. The first half, in minor, mirrors musically the screaming of the "hateful guns" (a descending diatonic figure) and then modulates, to the tonic major, for the more sustained prayer. Elkan-Vogel Co., Philadelphia, Pa.

ELEGIAC STANZAS, by Paul Hastings Allen, 60c. A sensitively wrought song, to a poem by Thomas Moore (1779-1852). Some wide leaps to top tones make for occasional difficulties but, these hurdles successfully surmounted, the intelligent singer will find this an effective vehicle. Much of the latter half of the song achieves an added brilliance through being a half-tone higher than the original statement. Whitney Blake Music Publishers, N. Y.

Vocal Duets

MY ISLE OF GOLDEN DREAMS, by Walter Blaufuss, 60c. This familiar waltz-ballad, fairly dripping with chromatic thirds, lends itself admirably to a duet arrangement. William Stickles has done the job, for Soprano and Baritone (or Alto) and it's a good one. Remick Music Corp., N. Y.

WITH A SONG IN MY HEART, by Richard Rodgers, 60c. Mr. Stickles has also made this arrangement, for Soprano and Baritone (or Alto), of one of the most enduring melodies from the successful Rodgers and Hart musical comedy, Spring Is Here. Harms, Inc., N. Y.

Piano Solo

KIDDIES NURSERY RHYMES, by Douglas MacLean, 35c. This attractive collection of 13 familiar nursery tunes contains full-page black-and-white drawings which the student is to color. The arrangements are quite easy. Remick Music Corp., N. Y.

BEGIN THE BEGUINE, by Cole Porter, 75c. Eddie Heywood has made this moderately difficult paraphrase which will present a few problems to those well-equipped pianists who would like to "play around" with the famous Porter tune. Flashy. CARMEN CAVALLARO'S KEYBOARD CREATIONS, 60c. An excellent volume, containing 10 keyboard recreations by radio-star Cavallaro of popular song successes—Dancing in the Dark, Night and Day, etc. In each case, the original version is followed by the transcription. The adaptations are well above average for this sort of thing and we recommend the collection highly. Harms, Inc., N. Y.

FIFTEEN CHILDREN'S PIECES, Op. 27, by Dmitri Kabalevsky, $1. This interesting, worthwhile collection has been edited by Alfred Mirovitch who has also provided annotations on each number which will be of considerable assistance to the student. The pieces are short and richly varied in content. Second and third grade and pedalling indicated throughout. Leeds Music Corp., N. Y.

FUN WITH COUNTERPOINT, by Stanford King, 60c. In these 10 two-part inventions in swing style, the versatile Mr. King keeps faith with the title of the collection; these pieces *are* fun. It is the composer's hope that these "popular-type melodies" will catch the fancy of the student and attract him to a closer acquaintance with Bach, et al. Congapoint, Loco Motive and Cutting Up in Carnegie Hall, three of the titles, give you an idea of what to expect. PRINCE AND PRINCESS, by Rimsky-Korsakoff, 40c. This is a four-page simplification of the slowish, 6-8 movement from Scheherazade. As arranged by Maxwell Eckstein, its charm and limpid grace will make an immediate appeal to any student. Carl Fischer, Inc., N. Y.

ETUDE-ARABESQUE, by Ernest Harry Adams, 50c. A brilliant, effective show-piece that "sounds" more difficult than it actually is. The triplet figures for both hands move over considerable territory and provide the agile pianist with a nice piece for display. Arthur P. Schmidt Co., Boston, Mass.

Two Pianos

TREES, by Oscar Rasbach, $1.25. This is a "freely (very) paraphrased" version by Mario Braggiotti who designates the transcription "a musical impression of a day in the life of a tree." There is a pastoral scene, a tango mood, a storm, etc., and through it all moves the famous Rasbach melody. Not easy. G. Schirmer, Inc., N. Y.

STORMY WEATHER, by Harold Arlen, and MADRIGAL DIVINE, by R. Nathaniel Dett, $1 each. J. Louis Merkur has made both of these transcriptions. They are not too difficult and succeed in keeping the flavor of the original, an important factor that is frequently lost sight of in arrangements of this nature. Mills Music, Inc., N. Y.

For Trombone

26 SEQUENCES, by Vladislav Blazhevich, $1. These melodic studies in various rhythms and keys are for advanced students of the instrument. He will encounter, for instance, such rhythms as 11-4, 3-1, 5-2 and so on. Blazhevich has been Professor of Brass Instruments at the Moscow Conservatory for a number of years and if this is a sample of the sort of work the students are expected to do, one is forced to assume that the Soviet turns out truly virtuoso trombone players. Harold Sheldon edited the collection. Leeds Music Corp., N. Y.

Books

MOZART, HIS STORY AND MUSIC, by Bert Reisfeld, 60c. An attractive little volume of 31 pages, with a biographical sketch of the composer's life by Elsie-Jean and illustrations by Mary C. Peterson. The latter part of the collection is devoted to seven familiar excerpts from the composer's music, greatly simplified. Each excerpt is preceded by a short annotation. Edwin H. Morris & Co., Inc., N. Y.

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NEW STUDIES OF HAYDN AND TCHAIKOVSKY PUBLISHED

Although both Haydn and Tchaikovsky wrote music in all forms, only the orchestral music of both holds the stage today. There are exceptions, of course; a Haydn quartet or piano sonata occasionally is programmed, or a Tchaikovsky opera is produced, to the astonishment of all.

Few orchestral seasons are, however, complete without a dozen or so of Haydn symphonies, and there would be a forced change of conductors anywhere if the last three symphonies of Tchaikovsky or the Romeo and Juliet Overture-Fantasy did not make frequent appearances.

There have been several good biographies of Tchaikovsky, and the recent publication of his diaries fills out the picture to an extent few composers have enjoyed. Of Haydn, however, there is surprisingly little. Not only is there no complete edition of his works, but the only available biographical material is out-dated.

New Books on Two Masters

Now we have two newly-published books that fill gaps about both composers. W. W. Norton & Co. have brought out a biography of Haydn (342 pp., $5) by Karl Geiringer, one of the most eminent of contemporary musicologists, and have also published a book called The Music of Tchaikovsky (277 pp., $3.75). The latter is edited by Gerald Abraham, and contains ten essays by various contributors on aspects of the Russian's music. It is not primarily a biographical study, though the music is explained by many references to Tchaikovsky's emotional nature. As a handbook of all of the composer's works, it will be indispensable to anyone who is fond of his music.

The Haydn biography is a fine piece of work, well written and authoritative. Divided into two parts, it first discusses the composer's life and then the music. Geiringer divides the latter into five creative periods, and goes into detail about the derivations, the growth of the sonata form, and Haydn's contributions. No effort is made, naturally, to discuss every work in detail; Haydn's output was too alarmingly productive for that. All of the important works are dwelt upon, however, and may focus attention on some undeservedly neglected masterpieces.

Some Modern Commentators

Some eminent British scholars have contributed to The Music of Tchaikovsky. These include Gerald Abraham, Edward Lockspeiser, Eric Blom, Ralph Wood, Colin Mason, A.E.F. Dickinson, Edwin Evans and A. Alshvank. Since Tchaikovsky's works are not too voluminous, it was possible to mention everything that he ever wrote.

As was to be expected, those works that are most frequently played come in for the greatest amount of attention. The symphonies are given a minute analysis by Cooper, and Eric Blom has written an absorbing account of the popular piano concerto. In no case does the writing become over-pedantic, although it would help the reader if he could play the piano a bit, since many musical examples are given. The latter, incidentally, are relegated in a body to the end of the book, and are not of primary importance.

Sometimes the writers are very severe in their judgments; there is no hero-worship in this volume. The piano music and much of the chamber music are rather scornfully treated, with each derogatory point being backed up. Abraham has a few dispassionate remarks to make about the operas, and Eric Blom points out all of the defects in the piano concerto. The writers have one point of approach, however: Tchaikovsky's music may not be the most noble and restrained, but its emotional flux will always attract to it people who are sympathetic to that medium. Which is a level-headed way of looking at it, and avoids the pitfalls of excessive blame or excessive praise. For pure critical objectivity, the Music of Tchaikovsky is a superb piece of work.

R. K.

NEW WORKS LISTED

(*Continued from page 53*)

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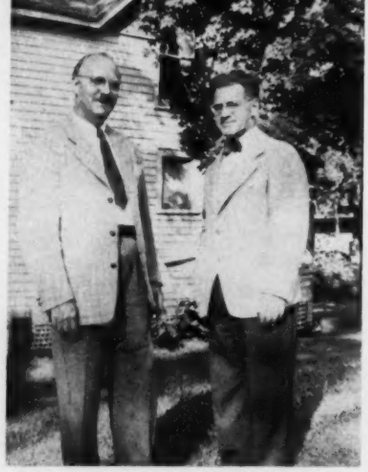
Hovaness, A.—Passacaglia and Fugue, Op. 41	....
Loth, L.—Tarantelle (Fantasy)	....
Loth, L.—Granada	....
Loth, L.—Symphony No. 3	36
Loth, L.—Symphony No. 1	....
Roxas, E. M.—Annabel Lee (Tenor and Orchestra)	....
Schaeffer, W.—Zambra Gitana	....
Schubert, H. W.—Viennese Waltz, Op. 18	....
Vene, R.—Sounds of the Valley	3½

SCORES REVIEWED

(*Continued from page 52*)

The Sicilienne, on the other hand, is Achron's Op. 21, No. 3, but imitates the classic style very well. All three are slow moving, stately, and contain long melodic passages. There is a place for them on concert programs.



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Russell Gerhart (left), conductor of the Altoona (Pa.) Symphony Orchestra, with Mischa Mischakoff, violinist, who recently played under his baton.

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JASCHA HEIFETZ GETS DIPLOMA.
The violinist (center) received an honorary Doctor of Music degree from the New York College of Music. Also in the picture are Arved Kurtz, director of the college (left) and Dr. Warner Hawkins. (Drucker-Hilbert Co., Inc. Photo.)

Cora Claiborne in New York

Cora Claiborne, contralto, is opening a vocal studio in New York, where she will teach for the greater part of the week. On Mondays and Tuesdays she will teach in Springfield, Mass., where she has lived for several years, singing in major churches as well as maintaining her studio. Mrs. Claiborne has had a concert career in this country and Europe. She is a graduate of Peabody Conservatory and has worked with such teachers as Charles Baker and Frank Bibb.

Jacquet Presents Evelyn Reade

Evelyn Reade, lyric soprano, was heard in recital on Nov. 4 at the studio of her teacher, H. Maurice Jacquet, who was at the piano. Miss Reade showed a clear, pleasing voice and promising development in a program of Handel, Monsigny, Scarlatti, Sibella, Cimara, Durante, Duparc, Bachelet, Meyerbeer, Dvorak, Grieg, Strauss, Wood, Edwards, Herbert and Youmans. D. B.

Concert at Converse College

SPARTANBURG, S. C.—A concert was given on Nov. 16 by the Spartanburg Symphony Orchestra in Tichell Auditorium, Converse College. The orchestra, directed by Dr. Pedro Sanjuan, was assisted by the Converse College Chorus, directed by Paul Allwardt, professor of organ; and Edwin Gerschfski, dean of the Converse College School of Music, piano soloist. On Dec. 12 a program of opera is scheduled, including Mascagni's Cavalleria Rusticana and La Serva Padrona by Pergolesi. The Music Festival Association will again sponsor a spring concert series, March 27-29. At that time announcement will be made of the award of the $500 voice scholarship for graduate work in the Converse School of Music, which is regularly made by the Festival Association. Present plans call for one evening each during the festival of opera, symphony, and varied music forms.

Converse College announces the addition of Kurt Appelbaum, pianist, to the 1946-47 teaching staff.

Studio Notes

Maria Mendoza has been engaged as soloist in the Marble Collegiate Church choir, and Barbara Stevenson, soloist for Riverside Church. Both sopranos are from the studios of Amy Ellerman.

Gertrude Arnold, mezzo-soprano and teacher, has opened her New York studio. She will return to the concert field in the fall of 1947.

The Oxford Piano Teachers' Guild held their regular meeting on Nov. 14 at 119 W. 57th St.

Ireyne Starikoff, pianist and teacher, former pupil of Isidor Philipp, has opened two new studios in New York. The next recital of Miss Starikoff's students will be in May at Steinway Hal..

The Opera Workshop, under Luigi and Hulda Rossini, gave the second of their winter concerts at the Barbizon-Plaza, Nov. 24, with scenes from Boheme, Rigoletto, Manon, Pagliacci, Traviata.

The second meeting of the Associated Music Teachers League, Rose Raymond, president, was held at Steinway Hall on Nov. 14.

Sixteen-year-old Loran Olsen, piano pupil of Alice Hackett, gave a recital on Nov. 7 at the studio of his teacher in Fort Dodge, Iowa. He played works of Bach, Bach-Saint-Saens, Beethoven, Chopin, Liszt, Kabalevsky, Debussy, De Falla.

Dean Monroe has returned to New York from Army Service. He was stationed in San Francisco and was permitted to make occasional concert and church solo appearances there. Mr. Monroe is now studying voice with Anne Roselle.

Sergei Matusewitch presented his pupil Alan Goldman, accordionist, in the Straus Auditorium of the Educational Alliance on Nov. 17.

Raymond Bauman presented his pupil, Gertrude Friedlin Melinsky, soprano, in recital at his studio on Nov. 17. David Baker assisted at the piano.

Ralph H. Lyman, head of the music department at Pomona College, Claremont, Calif., announces that Ralph Pierce, California pianist, has been appointed visiting instructor in piano.

Webster Aitken, pianist, has joined the faculty of the College of Fine Arts of the University of Texas as guest professor of piano. He opened the Fifth Annual University Fine Arts Festival with a concert on Nov. 10. The music department of the university has also added to its faculty James Levey, violinist, formerly leader of the Hart House String Quartet.

THE SALT LAKE PHILHARMONIC CHOIR,
of Salt Lake City, Harold Frederick Davis, conductor, at a recent concert. Front row, l. to r.: Wilma Bunker, accompanist; Ezio Pinza, soloist; Gibner King, Mr. Pinza's accompanist; and Mr. Davis. (Photo by Ray King.)

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BRAHMS AND BRUCKNER

(*Continued from page 24*)

taken the place in the art life of this country that it has long won in Austria and in Germany. Most of them can not understand why in the United States performances of Sibelius' symphonies, for example, are so frequent and those of Bruckner so rare. One can say with certainty that the majority of Bruckner's music is little known here, though the musical public is receptive and of good will and has the wish to hear and learn about it.

When I once asked Bruno Walter how he explained why Bruckner was played so seldom here, he gave his opinion that it was because this music was seldom *well* performed. This did not seem correct to me. Conductors such as Carl Muck, Mengelberg, and Bodanzky had for his music both love and understanding. I have heard good Bruckner performances by Ormandy. Koussevitzky has an especially warm interpretation for this music, which has so much breadth and sonority. But I believe it is the critics here who have done too little to make the public understand the exceptional personality of the composer.

There is one other reason for lack of response here despite the zealous work of the American Bruckner Society. In Germany and especially Austria, the Baroque period portrayed with such pomp in Bruckner's music is a past full of legend. These countries lived through that period. This is true especially of Austria, where every village church is a Baroque one, and this is still more the case in Vienna, where this type of art in the churches and all the palaces, in the Kaiserburg and in Schoenbrünn, is familiar to every child. In the Austrian theatre the Baroque spirit is still alive today, and a poet such as Hugo von Hofmannsthal made new poetic versions of Calderon, and now lies, like some man of the 17th Century, dressed in a Capucine robe on his monument in the cemetery—a real Baroque figure of the 20th Century.

With this spirit the music of Bruckner harmonizes completely. Half his life was lived in Baroque surroundings. In his birthplace of Ansfelden is an ecclesiastic palace which, with its loggias, resembles an Italian Baroque one of the year 1690. St. Florian, where Bruckner sat at the organ when the Prelate and priests moved in festive procession through the Baroque church, was built in the years between 1686 and 1747 by Carlo Carlone. Bruckner was almost always in Baroque surroundings, whether in Vienna, in Klosterneuberg, or Linz, and the splendor, the pathos, the religious spirit of his music is the same.

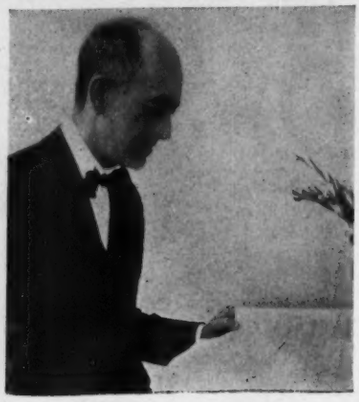
Contrasts to Pace of Today

In the history of America's life this spirit embodied in Bruckner's music plays no part. History here begins with the nationalism of the Age of Enlightenment, which in Europe during the 18th Century destroyed the Baroque spirit. For this reason the spiritual ties necessary for an understanding of Bruckner are lacking here. The spiritual and soulful side of this music is, in this land of material and technical wonders, an alien world. Catholic religiosity provides the color and impressiveness of Bruckner. Here, unlike in his homeland, the brilliance of such Mass-like ceremonies appears rather Wagnerian. The pomp of his music to some may seem almost theatrical. The broad pathos of this type of symphony, which attempts to mirror the majesty of eternal things, appears to an age of reason to be sometimes boring, over-pompous, and makes its listeners impatient; the quick pace and haste of modern life have set the tempo and we have grown accustomed to it.

Still more than in rationalistic Vienna at the end of the 19th Century, Bruckner's music in modern America is in opposition to conventions of life and of thought in a technical and materialistic civilization. But it is possible that the crisis of the time may make men more receptive to philosophic, religious and even mystical values, and that this development may draw them nearer to Bruckner, who himself was, in the brilliant life of a great city, driven hither and yon like a helpless child, being essentially a God-seeker—he who wrote symphonies as Bonaventura his "Itinerarium Mentis in Deum" (Book of Travels of the Soul to God). Thus, the history of Bruckner in this country has not yet closed.

[The second part of this article describing the writer's memories of Brahms and the history of that composer's works as they affect modern listeners, will appear in an early issue of Musical Courier.]

MANUEL DE FALLA DIES IN ARGENTINE



MANUEL DE FALLA

MANUEL DE FALLA, 70, eminent Spanish composer, died on Nov. 14 at Alta Gracia, Province of Cordoba, in Argentina, where he had lived for five years since leaving Spain.

Ranked as the leading living composer of his country, he was an Andalusian by birth—born in Cadiz, Nov. 23, 1876—and his works mirrored the color and melody of that province. His father's family was, however, of Valencian origin, and his mother of a Catalan line. From her he learned to play the piano as a child and was reported to have taken part at 11 in Haydn's Seven Last Words of Christ, a string composition arranged for two pianos, when it was given in a church. On hearing a symphonic concert at 17, he decided to turn to music as a lifework. His first step was to compose several zarzuelas, or comic works, to defray his studies, but only one was performed and that was a failure.

Studied in Paris

Falla thereupon entered the Madrid Conservatory, where he came under the influence of Felipe Pedrell, noted nationalistic composer, and Jose Trago, pianist. After three years' study with Pedrell, he composed his two-act opera, La Vida Breve, in 1905. It captured the annual prize of the Madrid Academy of Fine Arts, but was not produced at the time. The composer taught piano for two years to earn money for further studies, and then went to Paris at the age of 31, living in humble circumstances but eagerly studying the French modern music and becoming acquainted with Debussy, Ravel, Dukas and others.

His works had gained prominence by the time he returned to Spain. His Vida Breve had been given with success at the Paris Opera-Comique after a hearing at Nice, and the score was thereupon mounted in a Madrid theater. The work was sung at the Metropolitan Opera in 1926. In 1915 his ballet El Amor Brujo was given in a small orchestral version in Madrid.

Later Works Won World Acclaim

In 1916 he finished Nights in the Gardens of Spain, for piano and orchestra, which established him as the leader of the Spanish contemporary school. The ballet, The Three-Cornered Hat, was produced by the Diaghileff forces in London in 1919 with great success and has become one of the most substantial modern ballet items. In the same year he began his El Retablo de Maese Pedro, based on an episode from Don Quixote, and performed by the League of Composers in a puppet show version in 1925, two years after the Paris premiere. In 1921 he took up residence in Granada, where he lived until his departure for South America after the Spanish Civil War.

His works had gained prominence by Concerto for harpsichord and Orchestra, and at the time of his death he was working on a large choral work, Atlantida, based on a text by the Catalan poet Verdaguer. He also composed chamber music, piano works and songs. He had a strong influence on younger Spanish composers and had among his private pupils such noted ones as Ernesto and Rodolfo Halffter, Adolfo Salazar and others.

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